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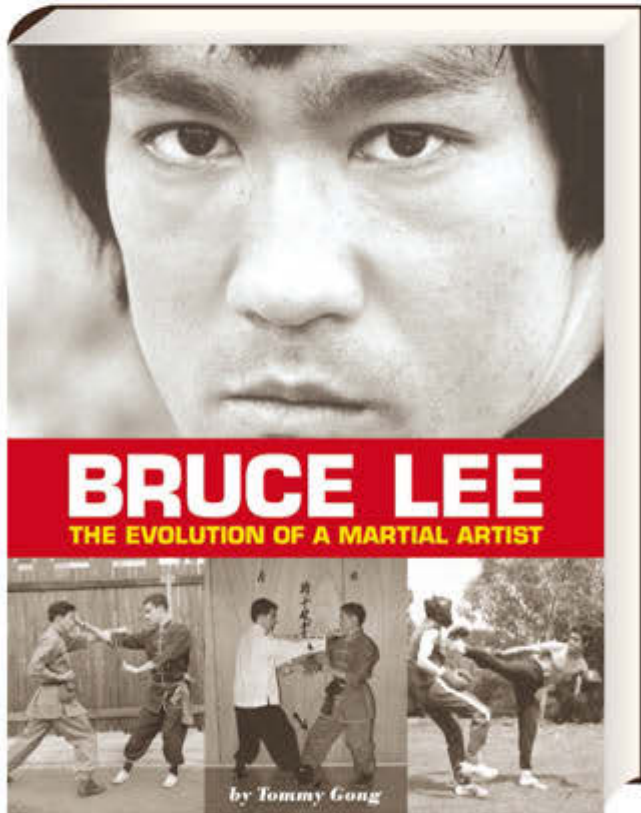
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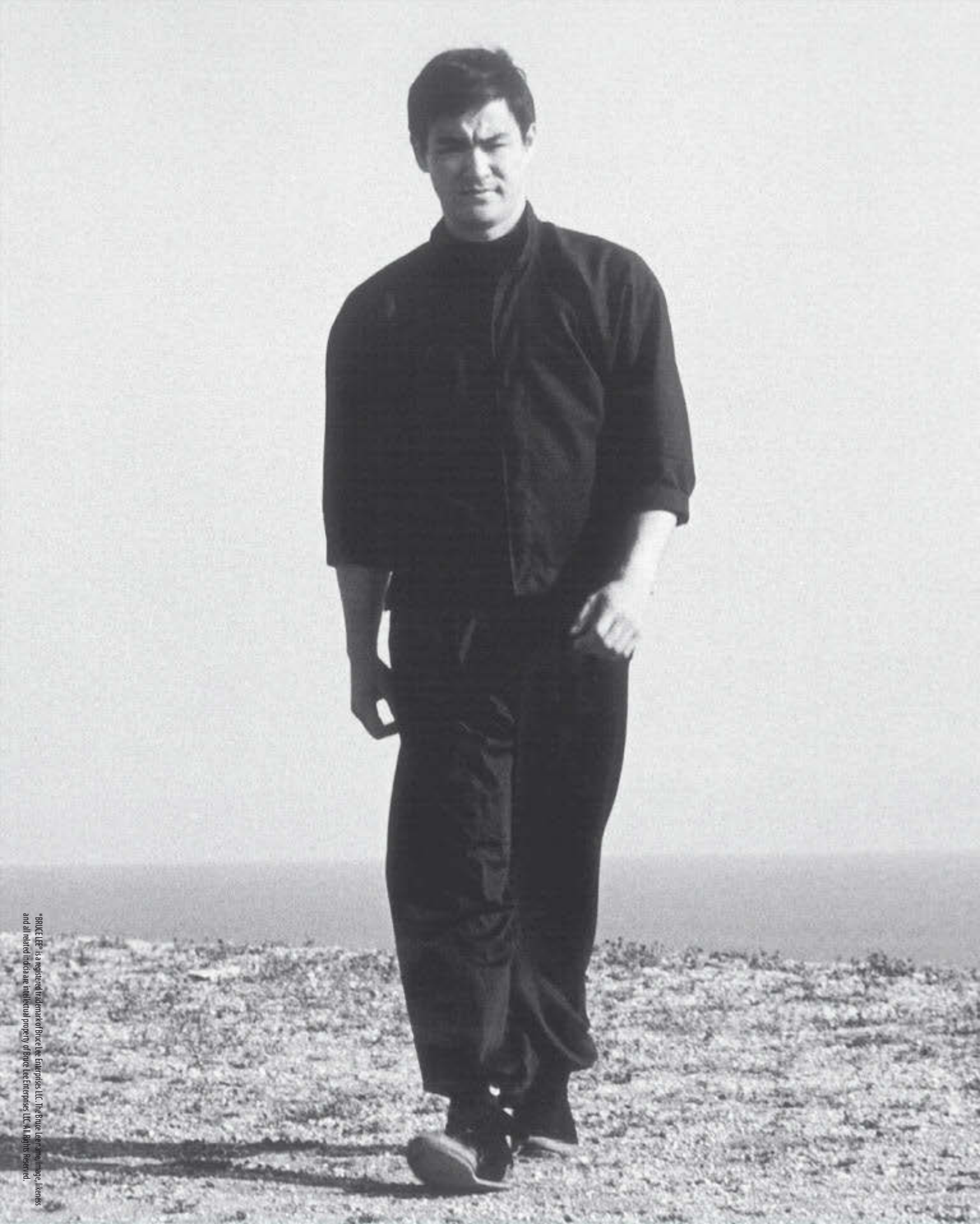
In *Bruce Lee: The Evolution of a Martial Artist*, author Tommy Gong traces Bruce Lee's path as he evolved from *wing chun* student to founder of *jeet kune do* and developed his philosophy of self-actualization. The story of Lee's quest for the ultimate martial art is all here. This is a must-have book for fans of the iconic legend as well as for students of the martial arts.



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ZEN AND THE ART OF SELF-DEFENSE

Yesterday was the 31st anniversary of my first martial arts class. I've trained pretty much continuously ever since. Today, I put my skills to good use when a man smacked me in the face in anger, in front of dozens of people. My response? I let him walk away.

Here's the short version of what happened: I was riding a Los Angeles city bus at 11 p.m. when one of Hollywood Boulevard's lost souls shambled aboard and started making a scene. He swore and shouted while his pants kept falling down. He said he was going to kill someone — no one we could see but "someone." After a moment, it was obvious that his reality and ours were not intersecting. A minute of rambling later, he hiked up his pants, found a seat and quieted down. It's unnerving to see, and always sad, but it's part of life in the unfashionable section of Hollywood.

The situation returned to normal — until a man in an LA Lakers hat, outraged by the homeless guy's behavior, decided he wanted everyone to know how he felt. He yelled for the driver to kick the man off the bus. When the driver refused, the man in the hat cursed and threatened, and within 30 seconds, he was causing a bigger scene than the homeless man had.

When he finally stomped over and shoved the homeless man, trying to push him to the floor, I stepped between them. "Hey, buddy, calm down," I said. "Looks like this guy's not OK. I don't think he can help it."

I was immediately blasted with a Mississippi fire hose spray of F-bombs, racial epithets and screaming descriptions of all the ways my butt was going to be kicked. Then he reached out and smacked the left side of my face. "Whatcha gonna do now, bitch?" he asked.

What, indeed? We were on a crowded bus. There was no way to fight the guy without crashing into the cleaning ladies and grandmas who were packed in around us.

I looked him in the eye and asked, "Are you really going to act like that?" An explosion of profanity followed. I said, "Well, why don't we get off the bus?"

The driver pulled up to the next stop and opened the doors. Eager to start fulfilling his butt-kicking prophecy, that guy hopped off and spun around with his fists up. I, on the other hand, smiled and waved from on board the bus as it pulled away, leaving him standing alone in the dark. Like I haven't seen *Enter the Dragon* a dozen times, right?

I turned to see the shocked stares of my fellow commuters and said, "Bet you didn't know this ride came with a show." It wasn't my best line, but I think it was pretty good, all things considered.

Unfortunately, the male ego has an especially loud voice in the chorus of the mind, and as I came down from my post-confrontation adrenaline high, I began second-guessing the way I'd handled the situation. Did these strangers feel sorry for me, a wimp who'd gotten slapped and just took it? Did they think I was afraid to fight? There was little doubt in my mind that I could have lit the guy up seven ways to Sunday. He wasn't a real threat to me, but his behavior was a threat to everyone around him. Should I have gotten off the bus? And what was I doing anyway, losing face (figuratively and literally) for a crazy guy I didn't even know?

The homeless man, who had been the cause of the ruckus, sat still for several blocks, then gathered himself with great effort, stood up and reached out to shake my hand. "My name is Anthony," he said. "I'm Anthony. I'm a Leo lion. I'm Tony. Thank you."

Then, very gently, still shaking my hand, he leaned in and touched his forehead to mine while whispering, "I'm Tony — thank you."

I'm beginning to think that, despite occasional evidence to the contrary, I may have learned something during my 31 years of martial arts training. 🐘

Jason William McNeil

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Enter the Controversy

First off, let me state that I loved the Master Ken cover and cover story (December 2014/January 2015). I've been a fan of *ameri-do-te* for a long time, and I appreciated learning about the man behind the moustache — aka real-life martial artist Matt Page.

The real reason I'm writing, however, is the reaction the cover has generated on Facebook ([facebook.com/BlackBeltMagazine](https://www.facebook.com/BlackBeltMagazine)). Some people criticize the martial artist (Page) and the magazine, apparently because they don't know the 11th-degree black belt is part of the character's wardrobe.

In my mind, having Page dressed as Master Ken on the cover is no different from having Chuck Norris dressed as a lawman on the set of *Walker, Texas Ranger* — which was the cover photo of the November 1995 issue of *Black Belt*.

Terry McGiven - via the Internet

Ark Yuey Wong — 50 Years Later

The January 1965 issue of *Black Belt* featured Ark Yuey Wong on the cover. January 2015 marks the 50th anniversary of its publication. *Black Belt* is the first martial arts magazine in the USA, and Wong is known as the first kung fu master to publicly teach his art to all races. *Black Belt* is still here. Wong passed in 1987, but his kung fu lives on through me, one of his first non-Chinese students.

I recall the day *Black Belt* sent representatives to Wong's school in Los Angeles' Chinatown. I was there, along with some of my classmates and our *sifu*. There was a beehive of activity that day, lots of excitement, many questions and endless photos. Soon after the magazine was published, our school was bombarded with attention from the martial arts world.

When I met Wong, I wasn't actually looking for him. I was searching for Mas Oyama. I wanted to develop the power Oyama possessed. I didn't find a solution until I met Wong. He claimed he knew what I was looking for and was willing to teach me. I gave it a try, and the lessons must have made a good impression because that was 1959 and I'm still going strong.

I still subscribe to *Black Belt*, and I still teach my *sifu*'s kung fu. I'd like to thank the magazine for publishing that article

back in 1965 and for showing me the path to Ark Yuey Wong's door.

Ron Shewmaker - via the Internet

Future of Martial Arts Movies

Thanks for putting Michael Jai White on the cover of your October/November 2014 issue. For quite some time, I've viewed him as the future of martial arts movies, and the article confirmed my reasons for doing so. White is the best role model for martial artists of all styles.

The most recent work of his that can count me as a fan is the *Black Dynamite* series. The animated show is hilarious, the writing is clever and the voice acting is top-notch. Playing off the character White created for the feature film of the same name, the series just works. No, the language and situations are not suitable for kids, but that's OK. Adult martial artists need to laugh, too.

Connie Kim - via the Internet

Martial Arts vs. Terrorism

In light of the threat terrorism poses to wreak mass carnage and casualties in our homeland, I feel the martial arts should organize an all-out effort to repel the scourge. Because ours is the land of liberty and opportunity — which our ancestors sacrificed life and limb to create and defend — it's our responsibility to preserve these treasures at all costs. 🐯

Jonny Cochran - Newport News, VA

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Ronda Rousey

Photos Courtesy of Reebok



Jon Jones

BUSINESS OF MARTIAL ARTS

REEBOK PARTNERS WITH MMA CHAMPS JON JONES, RONDA ROUSEY

Reebok has cut a deal with two of the most skilled and most prominent MMA fighters in the world: Jon "Bones" Jones and Ronda Rousey. Jones, the UFC light-heavyweight champion, and Rousey, the current UFC women's bantamweight champ and a judo bronze medalist at the 2008 Olympics, will work with Reebok to develop and launch UFC apparel, as well as a line of footwear and clothing aimed at those who engage in martial arts training for fitness reasons.

"Not only are Ronda and Jon admired by millions of UFC fans, but they also are among the fittest, most disciplined athletes in the world and an inspiration to the millions of people around the globe who train like fighters," said Reebok President Matt O'Toole. "We're looking forward to working with each of them and tapping into their insight and expertise to create world-class training products and fight gear."

"Reebok is working with UFC to take the sport to the next level," Jones said. "What I'm particularly excited about is that the input of the fighters is going to drive the product innovation, which will ensure all athletes, whether they are fighting for a world championship or just to be fit, will have the very best gear."

"From the very beginning, it was clear to me that Reebok is passionately invested in our sport and its athletes," Rousey said. "Reebok understands what tough fitness means for women and what women need for their fitness lifestyle. Together, we're going to inspire even more people to train like fighters."

Earlier, it was announced that starting in 2015, Reebok will be the exclusive global outfitter for the UFC. As part of the deal, Reebok will create UFC Fight Week gear and Fight Night kits for all athletes, as well as an apparel collection for fans.

Jones and Rousey are joining lightweight champ Anthony "Showtime" Pettis and former welterweight champ Johny Hendricks, who previously signed with Reebok.



Warriors of History

NETFLIX DEBUTS “MARCO POLO” SERIES

▲ In late 2014, Netflix unveiled an original action series titled *Marco Polo*. It's loosely based on the exploits of the real-life explorer in 13th-century China. Naturally, the martial arts play a pivotal part in the series, both in front of and behind the camera.

John Fusco is *Marco Polo*'s creator and executive producer. A martial artist since he was 12, he's trained in the Korean arts and earned black-belt-level rank in Shaolin kung fu. Fusco has served as writer-producer for 10 motion pictures, including *Young Guns* and *The Forbidden Kingdom*. Among his upcoming film productions is the sequel to *Crouching Tiger, Hidden Dragon*.

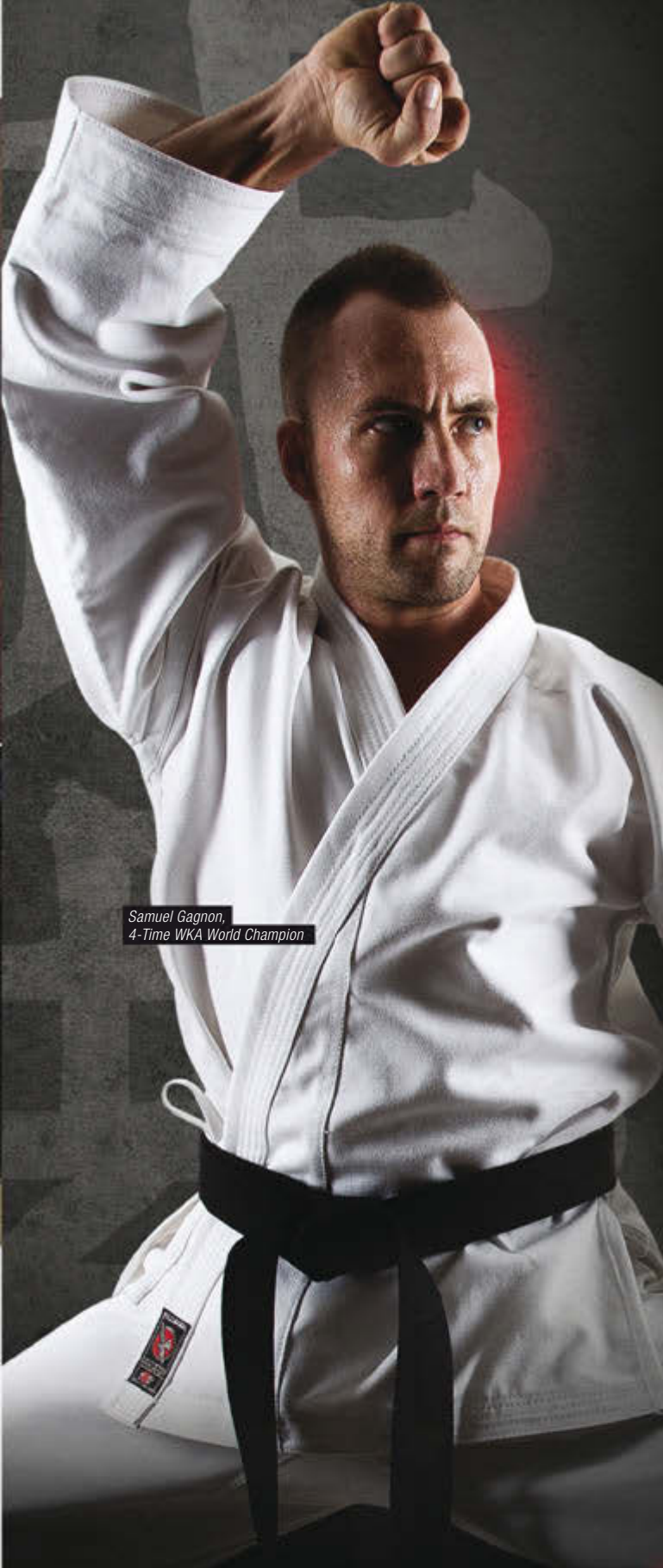
Tom Wu plays Hundred Eyes, Polo's fighting instructor in the series. Wu embarked on his martial arts journey when he was 10 with lessons in *hung gar* kung fu, karate and *wing chun*. In 1988

he represented Britain at an international *wushu* tournament in China, where he won a gold medal and two bronze medals. Wu has acted in such films as *Shanghai Knights* and *Batman Begins*.

Brett Chan is the stunt coordinator for the series. He's best-known for his stunt work and fight choreography for Tom Cruise's *The Last Samurai*, as well as *X-Men 2* and *Underworld: Rise of the Lycans*.

The cast — which includes Lorenzo Richelmy as Polo, Benedict Wong as Kublai Khan and Joan Chen as Empress Chabi — underwent a rigorous training program to learn the requisite martial arts and hand-to-hand combat skills.

Photos Courtesy of Netflix



Samuel Gagnon,
4-Time WKA World Champion

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“Kickboxer” Reboot

TONY JAA IS OUT, JCVD AND GINA CARANO ARE IN!

♦ The remake of 1989’s *Kickboxer* has continued to make headlines — at least in the martial arts industry — with a series of intriguing announcements related to the cast. Jean-Claude Van Damme, who starred in the original but was not listed as being on board for the reboot, will portray Master Chow. That means Tony Jaa, the martial artist who gained fame after starring in the *Ong-Bak* films, will not take on the role as previously reported.

“We are so excited to have *Kickboxer* roll into production, to have JCVD in the role of Master Chow, passing the torch to Alain [Moussi], and to have him lead the franchise to a new generation,” said Ted Field, one of the new film’s producers.

Days later, it was revealed that Gina Carano, the kickboxer who successfully made the transition to MMA and, with more limited success, to acting — recall 2012’s *Haywire* — also had been signed. She’ll play the fight promoter.

Other notables who will appear in *Kickboxer* include former UFC welterweight champ Georges St-Pierre (*Captain America: The Winter Soldier*), WWE star Dave Bautista (*Guardians of the Galaxy*), actor Darren Shahlavi (*Ip Man 2*), karate and kung fu stylist T.J. Storm (*The Martial Arts Kid*), taekwondo black belt Matthew Ziff (*Treachery*) and, of course, actor/stuntman Alain Moussi, who will star. Larnell Stovall (*The Hunger Games: Catching Fire*, *Universal Soldier: Day of Reckoning*) has agreed to be the action choreographer.

“Audiences better get ready for this incredible reboot,” Field said about the motion picture, which will be released in 2015. “The action is going to be nonstop with never-before-seen stunts. Simply put, *Kickboxer* will kick ass!”

Photo by Laurence Labat

Corporate Ladder

CENTURY GETS A NEW PRESIDENT

► Century Martial Arts has announced that Paul Webb will serve as acting president of the Oklahoma City-based company. Webb spent seven years as Century’s vice president of technology. Before his time at Century, he worked in retail sales, merchandising, store management, operations and systems.

“I thoroughly enjoy working at Century — it’s very rewarding,” Webb said. “I’m excited about my new role and getting to work with the team in a whole different way. I see the possibilities as unlimited.”

In addition to having extensive business experience, Webb is a skilled martial artist. He began his training in 1976.

“Martial arts is not just my passion; it’s my life,” Webb said. “The thing I enjoy most is teaching — watching others learn and seeing the confidence it gives them.”

Having seen Webb’s abilities as both a martial artist and a businessman, Century founder and *Black Belt* Hall of Famer Mike Dillard is confident. “Paul is an excellent teacher, as well as a leader,” Dillard said. “His knowledge of our industry and general business experience makes him uniquely qualified to lead Century forward.”



Photo Courtesy of Century

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The instructors hail from three BJJ academies: Saulo Ribeiro and Xande Ribeiro from Ribeiro Jiu-Jitsu; Andre Galvao, Angelica Galvao and J.T. Torres from Atos Jiu-Jitsu; and Felicia Oh from the Jean Jacques Machado Academy. The mats will be provided by Zebra Mats.

grapplersescape.com

RIP

2014 BLACK BELT HALL OF FAMER DIES

In the December 2014/January 2015 issue of this magazine, it was announced that Don Cunningham had been inducted into the *Black Belt* Hall of Fame as Weapons Instructor of the Year. Shortly afterward on November 28, Cunningham, 61, passed away in his home in Virginia.

Cunningham, who battled cancer for 10 years, was notified of the induction before his death and actually posted a thank-you note on the *Black Belt* Facebook page.

NEWS BITES

▶ A **Bruce Lee look-alike** has surfaced in **Afghanistan**.

Hailing from a poor family of 10 children, Abbas Alizada reportedly trains in martial arts two days a week and hopes to be discovered by Hollywood.

▶ **Black Belt** continues to expand its **social media** footprint. The current tallies are 375,000 "likes" on **Facebook**, 10,600 followers on **Twitter** and 26,400 subscribers on **YouTube**.

▶ **Under Armour** has released a line of **Bruce Lee clothing**.

▶ Former point fighter **Billy Blanks**, who's perhaps best-known for creating *Tae Bo*, starred in the **new TV commercial** for Brother printers.

▶ A **Kickstarter campaign** that set out to raise \$40,000 to launch a **Bruce Lee board game** met with unexpected

success when it accumulated nearly **\$102,000** by the end of its run.

▶ A new **trailer** has been released for **The Martial Arts Kid**, an anti-bullying movie that stars **Don "The Dragon" Wilson** and **Cynthia Rothrock**.

▶ **Jackie Chan** has surfaced in a series of **billboard ads** from Rotary International aimed at furthering research into ending **polio**.

▶ The Expanded Edition of **Tao of Jeet Kune Do** has gone into its **seventh printing**.

▶ In the United Kingdom, a 35-year-old **male attacker** accosted a 14-year-old **female martial artist** in a park, causing her to respond with a **barrage of punches and kicks**. The man was not only thwarted but also **arrested**. ✕

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Armed vs. Unarmed

Before I get to the meat of today's thought exercise, you'll need to take a few inventories.

by Mark Hatmaker

For the first inventory, list at least a dozen "designated weapons," or devices that are carried and used primarily for self-protection. I'll get you started: firearm, folding knife, fixed-blade knife, Taser, pepper spray, tactical flashlight — feel free to continue the list.

Next, assume a complete absence of designated weapons and look to your environment for "improvised weapons." Your top-12 list might include a ballpoint pen (for piercing or thrusting), a coffee mug (for throwing, slap-launching or smashing), a bedside electric clock (for smashing, throwing, cord whipping or cord garroting), a soft drink in a plastic bottle (for throwing,

slap-launching, or shaking and spraying), a coffee table (for toppling or kick-shoving) and a salt shaker (for throwing, slap-launching or smashing). You can finish it up.

BEFORE MOVING to the next list, I have a quote from Marcus Aurelius' *Meditations*: "In the application of your principles, you must be like the *pancratiast*, not like the gladiator; for the gladiator lets fall the sword which he uses and is killed, but the other always has his hand and needs to do nothing else than use it."

You probably see where I'm going. I doubt any of you walk around with the entire list of designated weapons,

but more than a few probably carry at least one of those items. If you find yourself without them, you can resort to one of the improvised weapons you've trained your mind to locate in your environment.

Now, let's proceed according to Aurelius' advice about empty-hand functionality. To that end, build a "dirty dozen" list of body weapons. Mine would start with the fist (for striking), the hand (for grasping, tearing or ripping), the elbow (for smashing), the knee (for thrusting), the head (for head-butting) and the shoulder (for shoulder-butting). Take a moment to flesh out the list with your own selections.

NOW, FOR THE CRUX of today's lesson: If you buy into the wisdom of Aurelius, you shouldn't follow a strategy that has you relying solely on designated weapons or improvised weapons. You should spend time developing your ability to use body weapons. Because

It's unwise to rely too heavily on a designated weapon without giving thought to what will happen if it fails or if you find yourself without it.

you're a martial artist, that's definitely not a problem. However, what happens if your body weapons are operating at less than 100-percent efficiency? In other words ...

- Can you box with one eye out of the game? Perhaps you should give it a shot while wearing an eye patch.

- Can you function with blurred vision? Try sparring while wearing an old, scratched-up pair of safety goggles.

- Can you grapple competently while blindfolded? Tie on one and hit the mats.

- Can you maneuver and fight when you're forced to function on different levels? Gear up and throw a few offensive and defensive techniques at a training partner while you're both on a flight of stairs.

- Can you fight while being exposed to extreme temperatures? Try immersing yourself in 40-degree water and then engaging in combat drills. (How well did that go when I did it? About as well as you'd expect, but the information gleaned about what I can and cannot rely on in such situations was invaluable).

IT'S UNWISE to rely too heavily on a designated weapon without giving thought to what will happen if it fails or if you find yourself without it. It's nearly as shortsighted to train with only one or two classes of improvised weapons, for unless you recognize the potential of other classes, you probably won't be able to use one under duress.

Example: I have several friends who are skilled at stick combatives but who can "see" only stick-like objects when they search for improvised weapons during scenario drills. That puts them at a disadvantage when those options are removed because, in essence, they've rendered themselves blind to additional opportunities.

But why stop there? Why not maximize your preparation by incorporating some of the extreme situations mentioned above so you can learn how to fight using body weapons that are impaired by less-than-perfect conditions? Assuming that you'll function at the best of your ability at what could be the worst time of your life is a potentially fatal mistake. ✖



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Jim Kelly in *Black Belt Jones*

The Martial Arts Movies of Producer Fred Weintraub

Most martial artists know that Fred Weintraub served as producer of *Enter the Dragon*, the 1973 Bruce Lee blockbuster. What few know is that Weintraub, even though he doesn't regard himself as a martial artist, has a laudable track record in fight filmmaking.

by J. Torres

He's produced a slew of other movies, many of which boasted notable Hollywood stars. Here's a partial list with some of Weintraub's fondest memories — and comments from *Black Belt's* resident cinema expert.

BLACK BELT JONES

This blaxploitation movie from 1974 features *Enter the Dragon* co-star Jim Kelly in his first starring role. Gloria Hendry and Scatman Crothers are also part of the cast. Weintraub served as producer and writer for the action comedy.

The filming resulted in plenty of fond memories for Weintraub — even 40 years later — and most of them involved the karate star. “The part at the car wash where Jim Kelly dumps [the bad guys] into the garbage can is a wonderful scene,” Weintraub says.

Critical opinion: “Jim Kelly gives more nods to Bruce Lee than a bobble-head doll,” says Dr. Craig D. Reid, author of *The Ultimate Guide to Martial Arts Movies of the 1970s*. “He fights, walks, creeps, screams and wields *escrima* sticks and a rubber hose like Lee. It's an homage to the max.”

JAGUAR LIVES!

Released in 1979, this actioner stars Joe Lewis, as well as Christopher Lee and Donald Pleasance. Weintraub, who worked as producer, says Lewis was an impressive martial artist.

“Joe Lewis was hoping to get the mantle from Bruce Lee,” Weintraub says. “Obviously, that didn't quite work — no disrespect to Lewis.”

Critical opinion: Early American martial arts films tended to cast real champions as the heroes, but that was often problematic because few of them could act well or do convincing film fights, Reid says.

THE BIG BRAWL

Also known as *Battle Creek Brawl*, this motion picture from 1980 stars Jackie Chan and Jose Ferrer. To date, it's earned more than \$8.5 million. Weintraub served as producer and is credited with providing the story.

“Jackie is wonderful,” Weintraub says. “He's terrific. Whenever I see him, it's hugs and kisses. The only problem with Jackie is he loves to do the impossible. For one scene in *The Big Brawl*, Jackie was ready to jump 50 feet into a bunch of boxes — that was before we had [crash] pads. We had to scream for him to come down because we didn't want him to get hurt. He wanted to do the stunt, but we brought him down to the first level, which made it a 6-foot jump. We put the camera underneath him and got the shot — and it looked the same.”

Critical opinion: “[Director Robert] Clouse believed that Jackie could be a Hollywood star if American audiences related to him the way they related to Bruce Lee, but it didn't work,” Reid says. Eventually, Chan became famous in America by being Jackie Chan, not by trying to mimic Lee, Reid adds.

FORCE: FIVE

The year was 1981, and an ensemble cast of major martial artists — including Lewis, Bong Soo Han, Richard Norton and Benny Urquidez — were on board with Weintraub as producer.

“Richard Norton I'll always remember,” Weintraub says. “He's a good guy, one of the unsung heroes of martial arts films.”

Critical opinion: “The trick to doing a good action film with legitimate martial arts stars is having adversaries who

"Gymkata is the martial arts film I get the most mail about. I figure in about 25 years, some guy will remake it."

are just as skilled, and when that happens, the fights are more engaging to the audience," Reid says. "However, the heroes and villains of *Force: Five* looked like they were doing another day of training at the dojo."

GYMKATA

IN 1985 Kurt Thomas, Norton and a cast of lesser-known actors teamed up for this film, which attempted to combine martial arts and gymnastics. Weintraub was hired as producer. The movie wound up earning \$5.7 million, but production costs exceeded \$8 million.

"I loved the idea, and it would have worked because everything was good, including the script," Weintraub says. "And then they hired an Olympic gymnast who did great stunts but who wasn't an actor. He was a nice kid, but it was impossible to get anything out of him."

Critical opinion: "Considering that great Chinese kung fu films at the time featured stars with strong acrobatic skills, it made sense to cast Kurt Thomas in *Gymkata*," Reid says. "But to specifically craft fight scenes around his gymnastic abilities and handy, gymnastic apparatus that 'blended in' with the environment was contrived."

Trivia note: "Gymkata is the martial arts film I get the most mail about," Weintraub says. "I figure in about 25 years, some guy will remake it."

CHINA O'BRIEN AND CHINA O'BRIEN II

Back in the 1970s and '80s, female action stars in Hollywood were unheard of. In Hong Kong, however, an American martial artist named Cynthia Rothrock had carved a name for herself. In 1990 she teamed up with Norton and Keith Cooke for two *China O'Brien* films. Once

again, Weintraub was producer.

"Cynthia was really the first American woman to play the lead in an action movie," Weintraub says. "We shot the two movies at the same time — we had to do that to save money. I think both of them turned out nice, and they ended up making a bit of money."

Critical opinion: *China O'Brien* and *China O'Brien II* benefited from the combined Hong Kong martial arts filmmaking experience of Rothrock and Norton, Reid says. "They had the capacity to be good American martial arts films. Rothrock and Norton were impressive in their Hong Kong movies, but they fell short in these films." ❌

For more information about Fred Weintraub's filmmaking career, check out his book *Bruce Lee, Woodstock and Me* from Brooktree Canyon Press.

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Pro Wrestling, Part 3: The MMA Connection

In both MMA and pro wrestling, being good at smack talk can gin up interest before a fight — like when Matt Sera told Georges St-Pierre, “Go drink some wine and watch hockey, Frenchy.” Some competitors are natural-born smack talkers, but others need to be taught.

by Antonio Graceffo

At New York Wrestling Connection in Long Island, New York, smack talk is an actual class. The wrestlers learn to do what’s called a “promo,” which is when a person jumps in the ring, grabs the mic and talks trash to get the audience riled up before a match.

MMA doesn’t go quite that far, but as I found out while training at NYWC, the two fight sports share other connections.

ALTHOUGH I WAS BORN in New York, I spent much of my childhood in Tennessee, watching Andre the Giant and Nature Boy Ric Flair. Meanwhile, my friends back in Queens had never even heard of wrestling. The tapes Mondo had me and the other students at NYWC watch were the first wrestling matches I’d seen in 30 years, and I couldn’t help but notice how much MMA had influenced wrestling.

Many wrestlers admitted that MMA had, indeed, changed how their match-

es are fought. Example: In the old days, when a wrestler was “hurt,” he’d lie on the ropes helplessly in a crucifix position while his opponent beat him senseless. Today, when a wrestler is on the ropes, he covers his face with his forearms and fists — the same way MMA fighters do.

The wrestlers also said that in the past, they could twist an opponent’s arm seemingly forever, pretending to work it the whole time. I even heard that this was one method wrestlers used to catch their breath in a bout. I remembered having seen matches in which one man would torque his foe’s limb so long that he had time to deliver a monolog to the crowd.

Modern audiences have been educated by MMA. Spectators know it takes only a split second to nail a submission or snap an arm, so wrestlers can’t hold a position as long as they used to. These days, you’re more likely to see a guy escape from a submission within a few seconds.

That education also has affected striking, Mondo said to the class. “One of the worst things you can do to someone is to punch them right in the face, but don’t do it! The audience will ask, ‘Where’s the blood?’”

MMA has schooled spectators with respect to which blows break skin and which don’t — and that means if they see a shot that looks powerful but doesn’t draw blood, they won’t buy it.

SOMETIMES, OF COURSE, the strikes in a wrestling match are real and nearly full force. That’s one of the secrets to selling the action. I experienced that at NYWC one day when Stockade, Rex and Pretty Boy crucified me on the turnbuckle. One by one, they stepped forward and blasted me in the chest with a forearm. Each blow landed with a thud. The third one nearly killed me — I was red for two days.

It was one more piece of evidence to back up my theory that pro wrestling is harder and more dangerous than MMA. In MMA, fights last 15 to 20 minutes, while wrestling bouts can run from 15 to 45 minutes. Most of the MMA fights in which I competed had just one or two takedowns, but wrestling matches generally feature takedown after takedown. In MMA, of course, an opponent can be taken to the mat with any number of tripping techniques. In contrast, pro wrestling demands that every takedown be spectacular. Each one has to end with a man hitting the mat and making a loud, crowd-pleasing smack.

Do that for a living, and it can take a toll worse than the one MMA takes.

“PRO WRESTLING is the hardest non-sport,” Stockade said. “I have been hurt. I have friends that have been hurt. I have friends that aren’t even wrestling anymore because they are hurt.”

After 10 years of wrestling, Stockade said, he began experiencing problems with his joints. But he’s a professional — and a man who loves his profession — so he soldiered on in spite of his injuries.

“You call it performing or acting,” Stockade said about his craft. “I call it working.” 🐾

(To be continued.)

● **ABOUT THE AUTHOR:** Antonio Graceffo is a freelance writer based in Asia. To order *Warrior Odyssey*, the book he wrote about his travels, visit blackbeltmag.com.

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Stuff Your Dojo Doesn't Need

There's something powerfully intimidating about a traditional dojo. It looks like nothing we have in the West.

by Dave Lowry

What is intimidating is the emptiness of it all. There's nothing to distract, nothing to divert one's attention. The emptiness, severe and silent, can work on the mind.

This emptiness is deliberate. Life is full of distractions. Many of them serve to keep us from looking into ourselves, a process that can be uncomfortable. We can distract ourselves with video games, sports and entertainment of all sorts. The *budo* can be distractions, as well, if we dress them up with unnecessary stuff. Instead of that quiet, utterly simple space, the dojo can turn into a carnival of distractions. Then, too, there are those additions to the

dojo that are well-meant, that are supposed to make it look more "authentic" but that are really inappropriate. Here are a few examples.

SOMETIMES, THE FRONT WALL of the dojo is decorated with a *tori*, a familiar part of Shinto shrine architecture. A *tori* is a "gate," a pair of horizontal lintels stretched across a couple of upright posts. One usually stands at the entrance to a shrine or somewhere on its grounds. It signifies that you're passing through a barrier, a transition into an area that's sacred or special.

In some dojo, a *tori* is built against the front wall, meant to frame the *kamiza*, or altar. But if it's against the wall, it's no longer a gate. You can't pass through it. In this context, it makes no sense. Further, "dojo" is originally a Buddhist term for a part of a temple. Yes, the boundaries between Shinto and Buddhism are vague — a dojo typically has that Shinto-based *kamiza* at its front — but a *tori* in a dojo is a weird combination, one virtually never seen in Japan.

FOUNTAINS ARE ANOTHER dojo distraction one sees frequently. Gurgling fountains, with water pumped over rocks and sometimes with plants arranged nearby, are found in many a dojo corner. I'm not sure why.

Perhaps it's because running water is somehow associated, in the Western mind, with the Asian affinity for nature. Maybe it's a nod toward Taoist thought. Maybe it's supposed to have a calming, meditative effect. Again, the intention may be good, but fountains and other decorative garden art don't have any place in a dojo. If the property has room for a garden outside, that's nice. Within the dojo? Limit the fountains to the drinking kind.

BUDDHIST STATUARY also shows up in some dojo. Replicas of the Buddha statue at Kamakura, Japan — seated in a cross-legged position, hands in his lap — seem to be a particular favorite.

Buddhism has a deep relationship with Japanese martial arts. Most classical *koryu* arts have strong ties to specific Buddhist deities. It's not uncommon to see, usually depicted on scrolls that hang in the alcove, images of them. Marishiten, the goddess of the Pole Star, is a common Buddhist deity associated

with the traditional arts. However, the connection between modern budo like karate and Buddhism is pretty thin. No matter how deep my devotion to Christianity might be, I wouldn't have a cross in my dojo. Most sincere Buddhists would feel the same about statues of the Buddha.

KAKEMONO, or hanging scrolls, are a common feature of dojo space. They're usually calligraphic, something brushed by the art's founder or a senior teacher. The characters may be nothing but the name of the art. Or they might express a fundamental principle. These have value — in addition to the fact that they're a personal connection with a teacher or a master — in that they express a unifying concept of that art. As such, they're appropriate.

What is not appropriate is some scroll that's generic or mass-produced and that has no specific connection to your art or lineage.

TROPHIES. OK, I'll give you this one. If you want to display a shelf of trophies collectively won by your dojo, fine. I have to wonder why, however. The average person who walks into your place — and if you're a dojo owner, you should never forget this — is motivated by fear. He has come there because he's afraid of violence and worried about his ability to meet it. He wants a solution to that fear, a way to address it. He does not come because he wants to be a champion or win contests.

For many people, the rows of trophies they see walking into a dojo for the first time is intimidating. "Gee, if the people here are that tough and skilled, is there really any place for me?" they might wonder.

NEXT ARE DRAGONS. Yes, they look cool. No, they don't belong in the dojo. Neither do those smiling, waving little cat statues — or tigers, cobras, "sumo cat" posters or other supposedly Asian things like gongs, rattan furniture and "Zen pillows." They make the space look less like a dojo and more like a corner of a Pier 1 store.

There's a starkness to the traditional dojo. It seems empty. It's not. The need to fill it is natural, but you should avoid it.

Go to the dojo not for the distractions. Go to look deeply into yourself. ☘

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The Fall and Rise of “The Bam”

Willie “The Bam” Johnson remembers dropping to his knees on the concrete floor of his cell and praying. One of the most successful tournament competitors in the martial arts had just been locked away in prison.

by Mark Jacobs

“I prayed to God,” he recalls. “I said, ‘If you let me out of here, I will devote myself to martial arts again and use that to make the world a better place.’”

JOHNSON, 50, grew up in the ghettos of Baltimore. “All the bad stuff you see on the news — I went through that,”

he says. “I was molested as a child, and when I went to sleep at night, we’d hear people getting shot outside.”

The youth’s lone escape was the theater. There, he’d spend all day entranced by the martial magic of Bruce Lee.

“I first saw *The Chinese Connection* when I was 6,” Johnson says. “With all the violence in my life, seeing Bruce

Lee made me believe I could overcome anything. When I watched his movies, it was no longer Bruce Lee up there on the screen fighting back; it was me.”

Although his early training primarily entailed imitating Lee’s on-screen heroics, the 8-year-old showed an aptitude for gymnastics — honed while practicing flips off his mattress — that attracted a following in his neighborhood. The other kids quickly became his “students.”

“I didn’t have the technique, but I already had the swagger,” Johnson says. “Other children were drawn to that and wanted to learn from me.”

NOT CONTENT merely to imitate, Johnson set out to learn real skills. Initially training in the Korean arts under Kenneth Parker, he began reading martial arts magazines and learned that two of the most successful tournament champions in the country, Dennis Brown and Tayari Casel, were located in nearby Washington, D.C.

Johnson phoned Brown’s *wushu* school and begged to become a student, even offering to teach Brown’s students gymnastics in return for martial arts lessons. From there, Johnson’s rise was rapid and, like most of his accomplishments, largely a product of his own ingenuity.

“I used to read *Karate Illustrated*, and they’d have results from the big tournaments every month,” he says. “I’d send out information about myself to all the promoters trying to get them just to pay for my bus fare to compete in their events.”

Johnson would ride a Greyhound to New York, Minneapolis or any other city that was hosting a major tournament, all to make a name for himself. To save money, he’d sleep on the bus instead of in a hotel. Eventually his dedication was noticed.

“I was at a tournament when Linda Denley and a bunch of other top competitors came driving by,” he recalls. “They said: ‘Hey, aren’t you that crazy kid that’s been riding buses all over the country? Get in. We’ll give you a lift.’ They took me under their wing.”

JOHNSON’S NASCENT CAREER also received a boost when Brown invited him on a training trip to China that included sessions with the national wushu team. Johnson was able to spend a month working with the finest wushu artists

His latest project involves promoting “point MMA,” a form of competition that combines takedowns, limited ground grappling and continuous-contact point fighting.

on earth, and when he returned, he was virtually unbeatable in competition. He quickly rose to the top of the U.S. circuit by spicing up classical wushu forms with an “urban flavor.”

One thing Johnson learned early on was that no matter how successful he became, there was little money to be made in traditional tournaments. “I was in my late 20s and still couldn’t afford to get my mother off welfare,” he says. “I made a choice to start hustling. I began working for drug dealers.”

Johnson started earning more from a month’s work than most people make from a lifetime in the martial arts. But he was dragged down into the world of crime and substance abuse, and that led to his eventual incarceration. There, he learned the true meaning of his martial arts — and found the

strength not to accept a challenge issued by another inmate.

“I wanted to fight him, but this older prisoner told me to remember my son,” Johnson says. “So I told him I wouldn’t fight, and I ended up getting respect for that. That changed me. It showed me I could teach the art of fighting so people don’t have to fight.”

THE OTHER DEFINING moment of that period of Johnson’s life revolved around a visit from his former mentor Casel. “He told me what I needed to hear, not what I wanted to hear,” Johnson recalls.

Casel merely reminded Johnson that he’d always had greatness in him and that he just needed to let it come through again. And he was right. “After everything he achieved and then lost, he’s now risen higher than ever,” Casel says.

Among the accomplishments Johnson went on to enjoy after he was released were a role on the *WMAC Masters* TV series, induction in the *Black Belt* Hall of Fame and a thriving school in Laurel, Maryland, where he imparts the lessons he learned the hard way to the next generation.

His latest project involves promoting “point MMA,” a form of competition that combines takedowns, limited ground grappling and continuous-contact point fighting. It’s not so much about teaching MMA as it is about getting kids to feel confident through the martial arts, Johnson says.

“I love people so much that I want them to not go through what I went through,” he says. “I want them to be better than me. Martial arts can help them do that.” ✕

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Race, Safety and Self-Defense

Recently, I wrote a column about the female perspective on self-defense and how it differs from the male perspective. The focus was on how the threat of sexual violence and domestic abuse shapes the way women think. The point was that men need to understand this to be good training partners, better instructors and, frankly, decent human beings.

by Keith Vargo

After that column was published, the shooting death of Michael Brown by a police officer in Ferguson, Missouri, became a national issue. Brown was a young, unarmed black man, and the police officer who shot him is white. Like the Trayvon Martin case a few years before, the shooting in Ferguson brought the issues of race, safety and self-defense into sharp relief. In much the same way that men and women live differently because they face different dangers, race changes the threats a person faces and how he or she deals with them.

ONE DIFFERENCE that's become part of the national discussion is "the talk" that black parents give their children,

especially boys on the verge of manhood. That talk is about how they can be perceived as threatening or dangerous and how that affects their safety. Black parents often give very specific advice, like keeping your hands on the steering wheel when the police pull you over and telling the officer before you reach for your license and registration so he doesn't think you're reaching for a gun. Do any white parents do this? Mine didn't. In fact, I'd never heard of anyone, black or white, getting a talk like this until a few weeks ago. But for many black people in the United States, it's considered crucial to everyday survival.

That difference is what we have to confront, both as people and as martial artists. As people, we need to ask

some hard questions about why the everyday experience of being a minority is so different and then work toward ending the very real dangers minorities face. But as martial artists, we have to deal with the world as it is now and consider those dangers as facts of self-defense.

OF COURSE, martial artists of color are abundantly aware of this. They don't need a white guy like me telling them about the dangers they've faced all their lives. But what happens when you are white and you're teaching minorities? You have to re-evaluate what you teach and ask yourself if you're really giving your students what they need to survive dangerous situations.

For example, "situational awareness" is one of the first principles of self-defense. But does it mean the same thing to a middle-aged white man as it does to a young black man? Obviously not, or "the talk" wouldn't be a necessary part of growing up for so many blacks.

Also, if you do scenario-based training, do any of your scenarios reflect the kind of deadly encounters minority students might face? Do you teach them how to handle being mistaken

Simply asking a person who is so different from you what his life is like is the beginning of understanding and the antidote to ignorance and prejudice.

for a thug by the police and not get shot by accident?

Those are questions all instructors should ask themselves. But as a white man who's taught black students, I now wonder if I really gave them what they needed.

THE WAY TO REMEDY this is to simply listen to what people of color have to say about the dangers they face and take it seriously. In my case, I talked with *taekwondo* master and self-defense instructor Chuck Johnson. He's a black American living in Tokyo, and we've been friends for years. When I first learned about "the talk," I asked him if his parents had given it to him when he was growing up. That led to

many long conversations in which I learned a lot of things I'm ashamed to say I'd never thought of.

One of the things that really stuck with me was Johnson's description of the fear black parents feel when their sons don't take "the talk" seriously. It's the fear that their boys could become the next Michael Brown or Trayvon Martin before they wise up.

As I write this column, my own 6-year-old mixed-race son is sitting beside me, playing with his toy trains, and the thought of what many black parents go through hits me like a hammer in the chest. I can't imagine losing my boy. Am I going to have to give him a version of "the talk" one day?

THE BEST PART of talking about these things with Johnson is that we're talking about them at all. It may seem like a small step, but simply asking a person who is so different from you what his life is like is the beginning of understanding and the antidote to ignorance and prejudice.

For martial artists, it's about understanding more than just social or psychological blind spots. It's about understanding how race makes a difference in the threats people face and the kind of help they need to deal with them. It's just another way that the things that make us better at our arts can make us better people and, hopefully, make the world a better place. 🐱

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On Flexibility

If you're taking medical advice from someone like me, you have more serious problems than can be addressed in a column. So it is that I never offer any advice on gaining flexibility.

by Dave Lowry

If you have questions about improving yours, consult a physical therapist. Unless your *sensei* has that kind of professional training, he has no business giving you instruction on flexibility other than to say, "This is what has worked for me."

That is what I would say. I can tell you, however, what has worked for me.

THE CONVENTIONAL *dojo* warm-up calls for a variety of calisthenics, jumping jacks, push-ups and so on, mixed with stretching that seems to be directed at "loosening" joints, ligaments and muscles while increasing range of motion. There's a great deal of research that seems to indicate that stretching before physical activity has

limited value for either goal. Some evidence suggests that the kinds of stretches we often see in the dojo can, if performed before training, actually increase the chance of a muscular or skeletal injury. Why this would be so isn't clear. Perhaps stretching muscles or ligaments makes them more liable to being pulled.

For my own training, I confine my stretches to the floor at home, after a shower or bath. I've consulted physical therapists, some of them also martial artists. Their advice is fairly consistent: Stretch the joint until it begins to feel "tight," but don't go so far as to make it hurt.

Rather than "holding" the position once I've reached my maximum, I continue very slowly, and I stretch as I exhale, then pull back slightly as I inhale. This isn't the rapid bobbing motion you often see in the dojo. It's slow, gradual and without any force.

SO IF I'M NOT warming up by stretching, how do I do it? If I want to warm up for karate practice, I practice karate. That sounds trite, but it's the best way I know. I try to move my body the same way I would in regular training; I just do it more slowly and in an exaggerated way.

Before I begin any of that, however, I bounce — the same way I would if I was skipping rope, assuming the rope was thread-thin. That's to say, I just barely clear the ground when I bounce, my knees very slightly bent. I do this 100 times, as quickly as I can.

That's enough for me to realize how much tension I have in my shoulders. It gives me time to relax them, to feel all the joints in my body relaxing. When I repeat these rapid bounces, I go over a checklist. I often find that my lower jaw is tightly clenched, and I have to consciously relax it. My shoulders, elbows and wrists also get the stiffness taken out.

AFTER THAT, I begin to make the movements of karate, beginning with the smallest ones and working my way up to the larger ones. I form fists, curling the little fingers first and then the others and ending with a clench of my thumbs. Then I go through the range of motion of my wrists, working them as if I was grabbing and pulling.

If I want to warm up for karate practice, I practice karate. I try to move my body the same way I would in regular training.

Same for the elbows — I make slow, exaggerated elbow strikes, moving them up and away as if attacking the underside of an opponent's chin. Turning, I make the same kind of big strikes as if I was hitting him on the temple. Then I do it as though I was striking the head of someone seizing me from behind.

I also gradually take a wider and wider stance. I'll begin in a normal standing posture. As I proceed, I drop lower, spreading my legs. I start to focus on the larger muscles in my thighs and hips. Again, I go so slowly that if I actually struck anyone, it would be annoying rather than dangerous. I don't put any *kime*, or focus, into these moves. I'm merely

warming up my body, making it accustomed to the motions.

I SOMETIMES SEE *karateka*, especially young, energetic ones, immediately start making hard, focused actions when they warm up. They seem to think the more violent the motion, the better. That certainly can be true in combat, but remember that warming up isn't fighting. We're allowing our bodies to relax and flow.

Sometimes I see less-experienced *karateka* who confuse posing with warming up. It's understandable — karate photos often feature a sensei with his leg beautifully extended, his foot inches from his opponent's head. While this looks good, the power and

value of karate lie in the movement that got that foot where it is and will take it back to a stable stance. That's why a warm-up that emphasizes movement is more beneficial than one that concentrates on the end product.

Finally, notice that I haven't mentioned the presence of any push-ups or sit-ups in my routine. Those are strength-building exercises, and as such, they're beneficial. However, you'll be better off if you do them during self-training and save your valuable dojo time for martial arts. 🐯

● **ABOUT THE AUTHOR:** *Dave Lowry has written several martial arts books. Visit store.blackbeltmag.com for more information.*

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Staying Safe in the
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No matter how connected the Internet makes us think our planet is, human beings are still very much a tribal species. In part, that's why we can watch a news report about a suicide bomber in the Middle East and think, Yes, that's terrible, but it's happening on the other side of the world to people I don't know. When a terrorist attack happens close to home, however, everyone pays attention.

At that point, some people will take action. The ones who haven't been preparing often will start, and the ones who regard themselves as always ready often will turn up the intensity of their training. As a martial artist, you no doubt fit into that second category, and it is to assist you that Black Belt presents this article.

Before we begin, it's worth noting that not every terrorist attack involves an improvised explosive device or an AK-47. As the events that unfolded on September 26, 2014, and October 24, 2014, prove, "lone wolf" terrorists are now using weapons that martial arts training enables us all to defend against. On

the first date, one woman was beheaded and another repeatedly stabbed by a man in Oklahoma. Afterward, Rep. Frank Wolf (Virginia) urged the Department of Justice to investigate the incident as an act of terrorism. On the second date, a man whom Reuters described as "self-radicalized" used a hatchet to critically wound two New York City police officers.

And lest you think only Americans face these threats, think back to March 1, 2014. On that day, eight terrorists armed with knives murdered 29 people and injured more than 140 at a train station in Kunming, China.

Whether these acts were perpetrated by bona fide terrorists, by lone-wolf recruits or by mentally ill copycats doesn't matter from the perspective of the martial artist. All present a threat and must be dealt with. To help you figure out the most productive way to proceed, Black Belt polled five subject-matter experts. They may hail from very different backgrounds, but they convey information that's vital for all who train for self-defense.

— Editors

Should the average person be worried about lone-wolf terrorist attacks?

MIKE GILLETTE (former counterterrorism consultant for the Department of Homeland Security and Transportation Security Administration, tactical trainer, executive bodyguard): Worried? No. Mentally prepared? Yes. The way we mentally frame various circumstances plays a big part in how effectively we'll respond should a response become necessary. To put it in simple terms, the language we use when discussing or even thinking about dangerous situations can be positive or negative. If you default to always using negative terminology, your mind will store those negative attitudes accordingly. And those negative attitudes create a defeatist mentality [that] assumes the worst and is more prone to giving up when confronted with danger. The key is to understand that while certain things, such as terrorists, are "scary," you don't have to be perpetually scared of them. Learn how they operate and what it takes to protect yourself, and then go on about your life.

JOHN RIDDLE (law-enforcement officer for 28 years, SWAT defensive-tactics trainer, jeet kune do full instructor): Americans need to educate themselves on what's going on in the world today. The better educated they are, the less they need to worry and the more prepared they will be.

TOM GRESHAM (firearms trainer, former editor of several firearms maga-

"While certain things, such as terrorists, are 'scary,' you don't have to be perpetually scared of them. Learn how they operate and what it takes to protect yourself, and then go on about your life."

— Mike Gillette

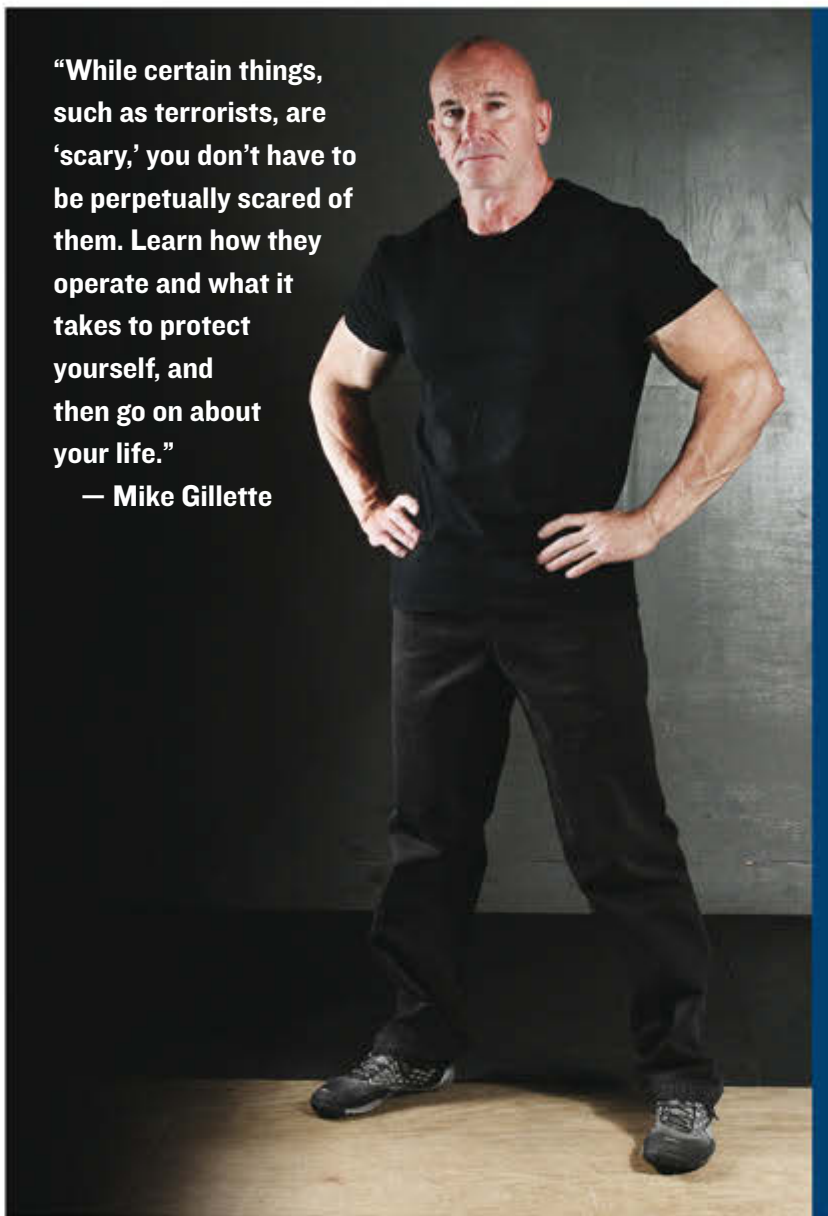
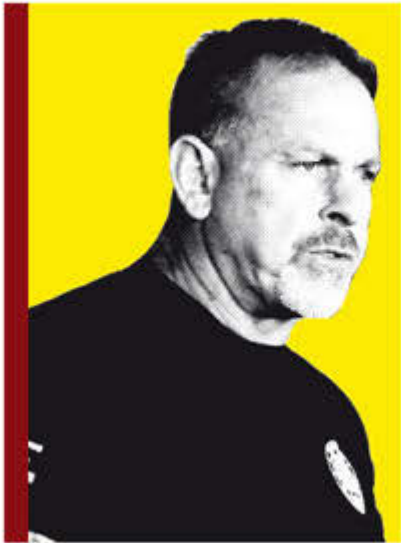


Photo Courtesy of Mike Gillette



"Be knowledgeable of the customs and culture of the area you will be visiting. Be careful about whom you speak with and how much information you give about why you are there and where you are staying."

— John Riddle

zines, host of the *Gun Talk* syndicated radio show): People should not be "worried" about anything. Worrying does no good. They should, however, be aware of possible threats, and they should take appropriate steps. What's appropriate will differ for various people. Mostly, however, it means being aware of your surroundings and thinking ahead of time of your options to get away with your family should there be an attack.

Do you think the Internet is becoming the prime tool for terrorist organizations to recruit lone wolves in any part of the world?

MICHAEL JANICH (former employee of the National Security Agency and Defense Intelligence Agency, Filipino martial arts expert, edged-weapon instructor): The Internet has revolutionized communications and marketing. If you have a message, you can share it with millions of people worldwide at virtually no cost.

KELLY MCCANN (retired Marine Corps counterterrorist trainer, CNN consultant, weapons expert, combatives instructor): The Internet is being utilized by various terror groups to recruit disaffected youths globally to their causes. Cell-phone technology has made information of all sorts much more available and negated the necessity to even own a computer. Add social media and you have incredible access to people who are searching for ways to be involved.

Are there any parallels between how terrorists recruit lone wolves and

how gangs recruit members?

MCCANN: There are direct correlations between how gangs and terrorist organizations recruit people. The single biggest difference is gangs don't use the Internet, although they may use social media outlets, and there's usually an in-person interaction that must occur with gang membership. The same is not true with terrorist recruitment.

JANICH: Both sell the concept that membership will allow you to be part of a community and be part of a "greater cause." This concept can appeal to anyone but particularly to people who are not strong, independent thinkers.

RIDDLE: In the United States, we have young people who enter organized gangs. These people are down and out, have no home life, no job, no one leading them. They feel a connection to others who are like-minded and in the same down-and-out situation. A bond is made — this is their new family. On the other side, there are angry people around the world who dislike our government and what we stand for. These types can be found voicing their anger on the Internet. They are looking for a cause to be involved in, a cause to fight for.

As high-profile targets get extra security, is there an increased likelihood that soft targets — and civilians — will be attacked by lone wolves?

RIDDLE: Our military and government agencies have beefed up security on

installations and embassies around the world, making them harder to attack. Due to this, we have seen a trend of softer targets being hit around the world — hotels, schools and marketplaces, to name a few. This is usually due to the fact that they are frequented by foreign tourists, journalists, military officials, and government and business leaders.

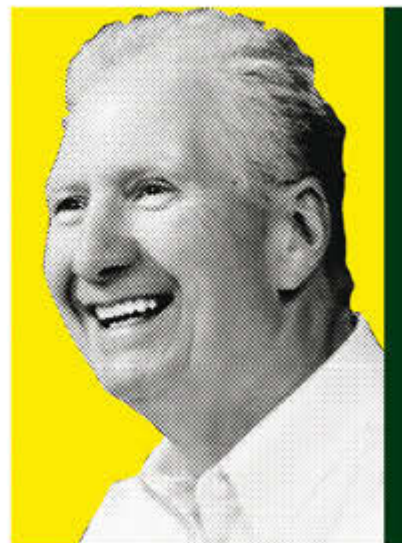
GILLETTE: Soft targets have historically been the target of choice for terrorists and will continue to be. They are easy to get into, get around in and get out of. And they also provide the potential body count that yields the maximum psychological effect. As an example, in 1920 a horse-drawn wagon filled with explosives was detonated in front of the J.P. Morgan Bank on Wall Street. The blast killed 38 and injured 143. Attacking soft targets is nothing new.

JANICH: One of the most basic rules of nature is that predators seek prey.

GRESHAM: Soft targets are always the priority, but what is or isn't targeted should have no bearing on how individuals prepare. To change your preparedness or your behavior based on news reports means only that you were not paying attention and were not doing what was necessary. The risk of being attacked by terrorists is incredibly small, but it's not zero. It's worth a couple of minutes to think about and come up with an action plan to escape should you be caught in a public place when there is an attack. Other than that, your commitment to safety does not change.

"[There are] actions which should be part of everyday behavior. Awareness is key. Look. See. Listen. Think about what you are seeing."

— Tom Gresham



In light of all this, what measures can people take to stay safe?

GRESHAM: First, understand that you cannot "be safe" or "stay safe." You can only manage risks. Toward that end, be aware. Talk with your family. Have an action word for your family, and when you say that word, everyone does what you tell them — with no questions.

MCCANN: The most important thing most people can do is to stay situationally aware in their day-to-day lives. This will protect them against being co-located where a terrorist incident may occur and, more important, significantly reduce their chance of being victimized by crime.

GILLETTE: You need to understand the threat and that the threat is relative. Densely populated areas carry a certain amount of risk. Areas which bring in large groups of visitors such as the Mall of America, Universal Studios, Times Square or LAX carry a certain amount of risk. Symbolic locations such as the Washington Monument, the Las Vegas Strip or the Mormon Tabernacle in Salt Lake City carry a certain amount of risk. Wherever you go, be mindful of that location's potential strategic significance and exercise the appropriate level of vigilance.

JANICH: You need to realize that if something does happen, you will have to do something to save yourself and your loved ones before help arrives. Don't be paranoid, but don't bury your head in the sand, either. Once you treat

something as real, you naturally change your behavior in appropriate ways and start learning the skills necessary to fend for yourself.

RIDDLE: Basically, have a plan. If traveling outside the United States, check with the State Department website. Don't travel alone or go into areas that are unknown to you or on the warning list. Be knowledgeable of the customs and culture of the area you will be visiting. Be careful about whom you speak with and how much information you give about why you are there and where you are staying.

Is increased awareness the most important precaution a person can take?

JANICH: The first line of defense is awareness. Although that term is often interpreted as being actively conscious of your immediate surroundings, it goes much deeper. Awareness should also mean developing a clear understanding of the nature of potential threats and the ability of the authorities to protect you from them. You may be aware that a person is behaving suspiciously and see the telltale signs that he is about to draw a gun. However, if you are aware of the difference between cover and concealment and make a habit of referencing available cover — something substantial enough to actually stop bullets — in your environment, you will have a real survival option.

GILLETTE: While it can sound trite, being aware is your most critical survival

skill. It's as true when you're scuba diving as it is when you're walking in downtown Newark. Nobody survives an attack they don't see coming. You need to adopt the attitude that nothing takes you by surprise. Your life is important, and it's equally important to pay attention to what's going on around you. The easiest way to do this is to ask yourself questions that begin with the word "why" — as in "Why is this nervous-looking person walking up to me so quickly?" or "Why would someone leave their backpack next to the bus stop?" Asking the right questions could save your life.

GRESHAM: [There are] actions which should be part of everyday behavior. Awareness is key. Look. See. Listen. Think about what you are seeing. Learn to stop in traffic far enough behind the car ahead of you so you can see where that car's rear tires contact the pavement. This gives you room to drive around that car, if necessary. Know where the exits are in any restaurant you are in. Understand that in a mall, you can exit any store to the rear, which is the preferred way to go if there is an attack in the common area.

Do you recommend that people consider lawfully carrying a firearm — assuming they have an interest and have had the proper training?

GILLETTE: They should consider it, but there are many layers to this issue, everything from what the prevailing laws are that govern the use of force when protecting yourself to how to store the

weapon safely in your home. The responsibilities of owning and carrying a firearm are considerable. And once you've sorted out the logistical aspects of carrying a firearm, you still have to be able to competently handle that firearm. And that takes the right training — to develop the physical skills and decision-making ability. Although it may sound counterintuitive, self-defense, whether armed or unarmed, is very much a thinking person's game.

GRESHAM: Whether to carry a gun is an intensely personal decision, and it's one that should not be made lightly. Without specific training in the defensive use of a firearm, no matter what your experience is with shooting or hunting, it's likely that everything you "know" is wrong. If you decide to carry a gun, you should make a commitment of time and money to get annual training — at least one day of training, and better if it is three days. You should commit to firing at least 50 rounds a month in practice. You must know the law. You must commit to avoiding areas and situations which could require

you to use your firearm. Responsible people understand that it is a major change in lifestyle to carry a firearm.

RIDDLE: Being a responsible firearm owner does not mean purchasing a firearm, shooting once or twice, and then thinking you know it all. Seek out a professional who will teach you proper defensive firearms training along with the laws of your state. Practice is also important. Shooting paper or steel is nice, but it does not shoot back. You need to find someone who is well-versed in teaching defensive firearms with scenario-based training built in.

How useful could a knife be in the hands of a trained martial artist who's facing a lone-wolf terrorist?

GILLETTE: The effectiveness of bladed weapons tends to be underestimated, but a single stab wound is statistically more lethal than a single bullet wound. And consider this: A knife never runs out of ammunition; never jams; never misfires; rarely misses its

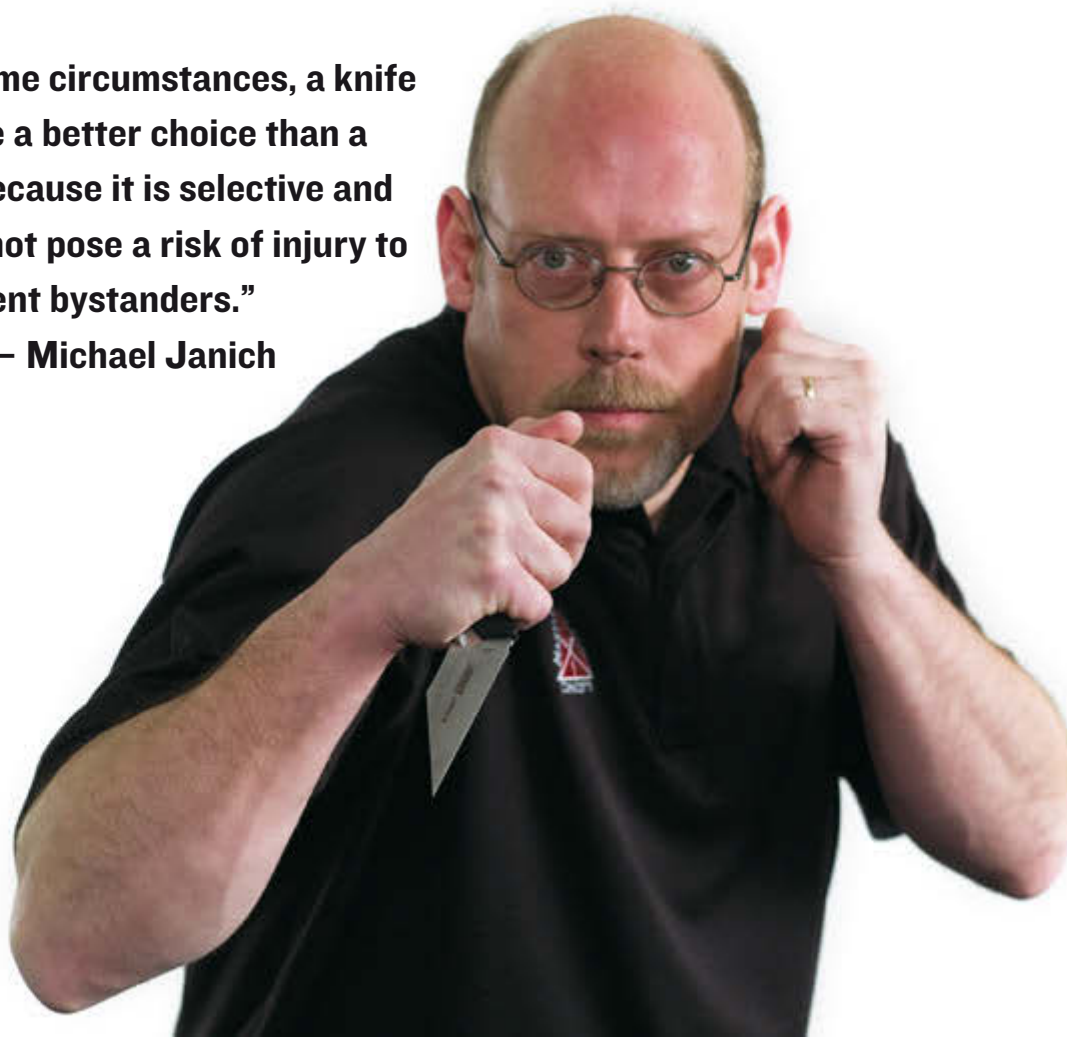
target; can cut tendons, muscles, arteries and veins with one thrust; and has superior concealment capabilities over a firearm.

JANICH: Obviously, a knife is a contact-distance tool, so you must be able to physically touch the terrorist to use it effectively. However, in some circumstances, it can be a better choice than a gun because it is selective and does not pose a risk of injury to innocent bystanders.

RIDDLE: A knife can be as good as any other weapon — or it can be useless. If you do not have a plan or have not trained with a knife, chances are you will freeze under the pressure and fear. There also are some issues you need to take into consideration — such as proximity. Can you spring into action to stop the attacker immediately and without hesitation? Does he have a weapon? Is it a knife, a firearm or an explosive vest wrapped around him? You must ask yourself if you can reach him fast enough to terminate the threat with no other damage being done.

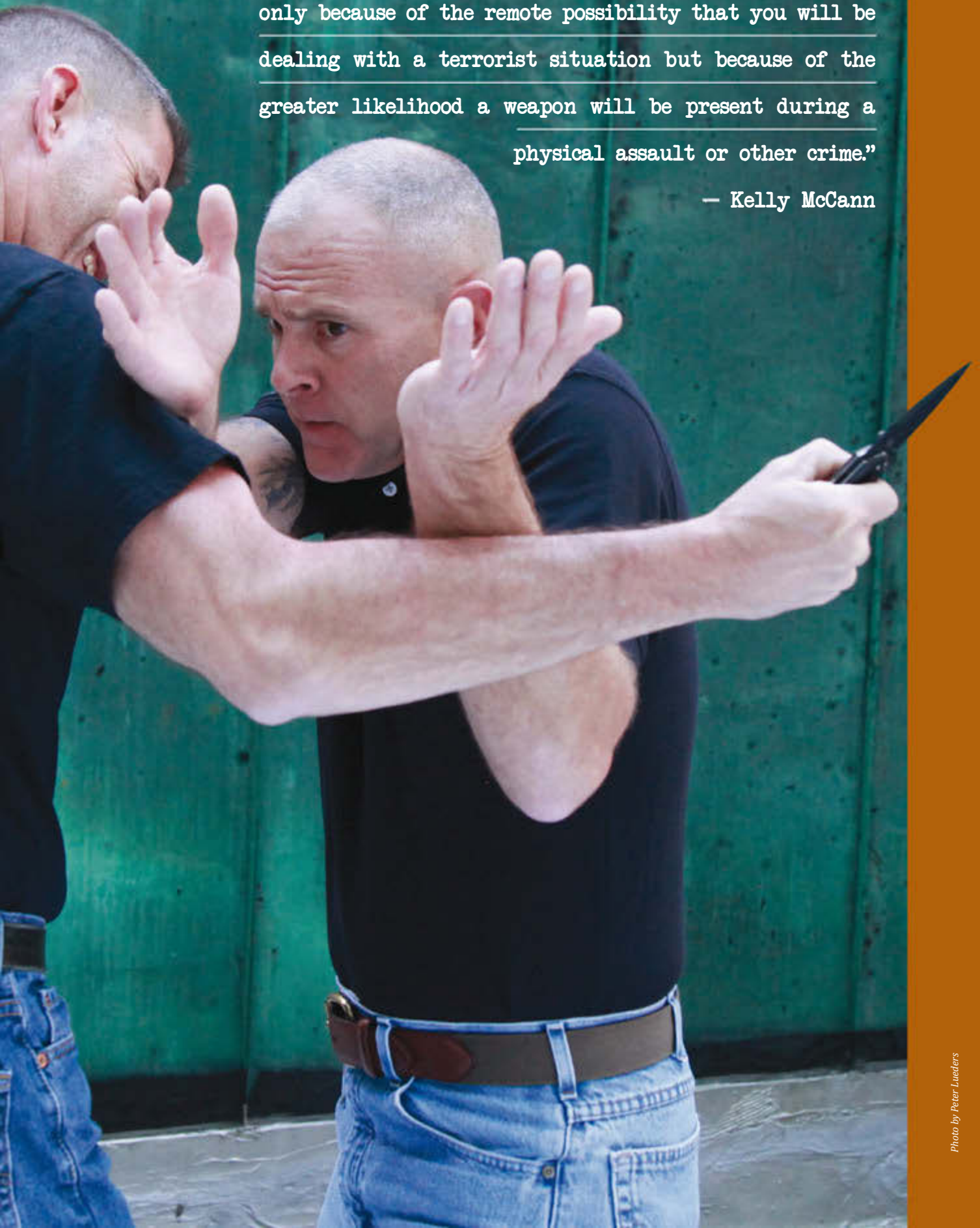
"In some circumstances, a knife can be a better choice than a gun because it is selective and does not pose a risk of injury to innocent bystanders."

— Michael Janich



"Training dedicated to weapons defense is critical — not only because of the remote possibility that you will be dealing with a terrorist situation but because of the greater likelihood a weapon will be present during a physical assault or other crime."

— Kelly McCann



How is fighting a person who's willing to give his life for a cause different from fighting a mugger, a gangbanger or a rapist?

MCCANN: Fighting a person who has already given up their life to their cause is significantly different from fighting anyone else. Criminals want to live to continue to do what they do or enjoy the reputation they create for themselves. The concept of martyrdom includes the death of the perpetrator, so it is different. There are crossovers — a criminal may not care if he goes to prison or even dies rather than be seen as having lost a fight — but there's not a religious element [to most criminal acts]. When confronted by a terrorist, it would be unwise to think the incident will end up any other way than someone dying.

GILLETTE: You just have to play the hand that's been dealt to you. The idea of being willing to die for a cause is not unique to terrorists. As a cop, I encountered any number of street criminals who wanted to die. They would actually scream things like, "Shoot me, I want to die!" There is a unique element of risk when dealing with anyone who does not care whether they live or die, but a gang member can kill you just as surely as a terrorist can. It is up to you to use your powers of perception to assess what you're dealing with and to respond accordingly. The idea of developing different strategies for muggers, bikers, skinheads or terrorists takes what is already a difficult task and makes it unmanageable. So make it simpler: You are a good guy (or girl) and you may one day have to deal with a bad guy (or girl). If that happens, there won't be time to do anything except respond to whatever threat is presented to you. And only after the fact will there be time to analyze whether your attacker was a gang member, a mugger or a terrorist.

JANICH: Criminals look for victims and are generally motivated by personal desires. Terrorists look for body counts and are motivated by a cause that they believe goes far beyond the individual. Because they believe they have a greater purpose and have often accepted their own deaths, they are much harder to stop. It's possible that you could deter a criminal by fighting back and convincing him that you're not easy

prey. A terrorist will typically be much more determined. Against that type of threat, you only have two choices: You stop him, or you let him.

RIDDLE: Having to fight a person willing to give his life for a cause is different than fighting a mugger, gangbanger or rapist. A person who has a cause is usually more motivated to get the mission finished, no matter the circumstances. This person enters into the assignment usually after being recruited and programmed with propaganda and promises of a "good life," and then is set free into society to do his/her deed for a certain reward. That can make the individual a formidable opponent. In my career, I have taken down many muggers, gangbangers and rapists. Yes, they too have a motivation — money, revenge, sex or the next fix. These types work on opportunity. If the opportunity is there, they will take it. If they feel it is too risky, they will usually wait for another time. They do not want to get caught for fear of incarceration. This group works on a different level than a terrorist.

In regard to the lone-wolf threat, does it make sense for martial artists to devote additional time to weapons defense?

MCCANN: Training dedicated to weapons defense is critical — not only because of the remote possibility that you will be dealing with a terrorist situation but because of the greater likelihood a weapon will be present during a physical assault or other crime. But remember that mere familiarity with techniques is not enough; intense training under varied circumstances is necessary to pull off a disarm when you're frightened.

GILLETTE: If a person trains in the martial arts and doesn't train to defend against weapons, I consider them to be either recreational athletes or historical re-enactment enthusiasts. You will never be attacked one-on-one in the daylight, with ample warning and without the potential for weapons to be involved. Statistically, you are far more likely to be confronted by multiple attackers, and they will be armed with something. If you don't train for those contingencies, that's fine. But self-protection is unique in that you don't get to define what it is. It is ultimately defined

by whatever is circumstantially thrust upon you.

JANICH: At the very least, you should explore the potential of adapting your art to modern threats. Shaolin monks never saw an AK-47, but if they had, they would have trained to defend against it. Don't just "preserve" anachronistic techniques; figure out how to apply them to today's problems.

RIDDLE: If you practice weapons defense, you need to include defense against impact weapons, handguns, long guns and edged weapons. Understand the options you have, such as escalation, de-escalation, movement and use of angles. Train in every range. You need to be able to work in the ambush range and midrange, as well as long range.

Realistically, what chance does an unarmed martial artist stand against an armed terrorist?

JANICH: Against an armed attacker, committed, effective violence can be a very viable answer. However, if your study of the arts and your personal image as a "martial artist" don't support that, you will fail. In simpler terms, against a lone-wolf terrorist, nobody — especially the terrorist — will give you any style points for a perfectly executed kick that didn't actually stop the threat. Conversely, burying a thumb in each of his eyes and bouncing his head off the concrete doesn't make you much of a "martial artist," but it's a more effective way of solving the problem.

RIDDLE: It depends on the martial artist and how hard he trains in scenarios involving armed attackers. Everything needs to start with situational awareness. If you have your head stuck in the sand and not on a swivel, you will be caught. If the attack does happen and you are not armed, you need to understand improvised weapons and be able to get to them. Understand the importance of barriers — getting something between you and the bad guy. It is these types of tactics that will keep you alive against an armed attacker.

GILLETTE: The martial artist will have a chance — which is more than an untrained, unprepared person will ever have. And it is for that reason, for that chance, that we train. ✖

FORGOTTEN MARTIAL ARTS OF GREAT BRITAIN

WRESTLING, BARTITSU,
STICK FIGHTING,
DEFENDU — GET
ACQUAINTED WITH
FIGHTING STYLES
THAT SPAN THE
SPECTRUM OF
COMBAT!

by Adam Manuel





Contrary to popular belief, martial arts were practiced in Great Britain long before the kung fu craze of the 1970s.

During the Middle Ages, British warriors developed fighting styles that were a world away from their Asian counterparts. With a lack of written training manuals and a limited amount of surviving documentation, many British martial arts have either ceased to exist or are studied in very limited capacities. The following is an overview of the major ones — and a humble effort to preserve them in the memories of modern martial artists.

CORNISH WRESTLING

Claimed by some to be the oldest sport in Great Britain, Cornish wrestling is often compared to judo in that it mainly comprises locks, throws and sweeps.

The origin of Cornish wrestling extends back to 1000 B.C., when the first chief of Cornwall battled a giant named Gog Magog and threw him into the sea. Myths aside, more legitimate evidence states that it was practiced during the fourth and fifth centuries by many Britons. Some scholars believe it was the national sport of Great Britain during this era.

From the eighth to 12th century, people from many Celtic regions would travel to Cornwall to compete with various styles of wrestling, including Irish collar, elbow and Breton wrestling.



Cornish wrestling

The first manual dedicated to Cornish wrestling was written by Sir Thomas Parkyns in 1713. He developed his own style named "Parkyns close-hugg." Although it contains many of the same throws, it focuses on self-defense rather than sport, and it contains chokes, locks, submissions and boxing.

Cornish wrestling bouts take place on open grass, usually in areas the size of a tennis court. The only required equipment is a canvas or hessian jacket and a pair of shorts. Shoes and boots are not allowed. Foul moves include choking, holding an opponent below the waist, striking with the foot above the knee and taking off the jacket.

Competition is judged by referees named sticklers. Cornish wrestlers must shake hands and hitch by holding each other's jackets before engaging in combat. If the hitch is broken during a fight, the wrestlers must stop, shake hands again and restart.

During various gold rushes, Cornish miners immigrated to Victoria, Australia; Mineral Point, Wisconsin; and Grass Valley, California. Naturally, they brought along many local traditions, including Cornish wrestling. Although mainstream competition in these areas died out many years ago, small congregations of wrestlers still test their skills at fairs and the occasional tournament.

There are only two Cornish wrestling clubs in existence, both in Cornwall. The latest text on the system is *The Art of Cornish Wrestling*, a 34-page book by Bryan H. Kendall published in 1990.

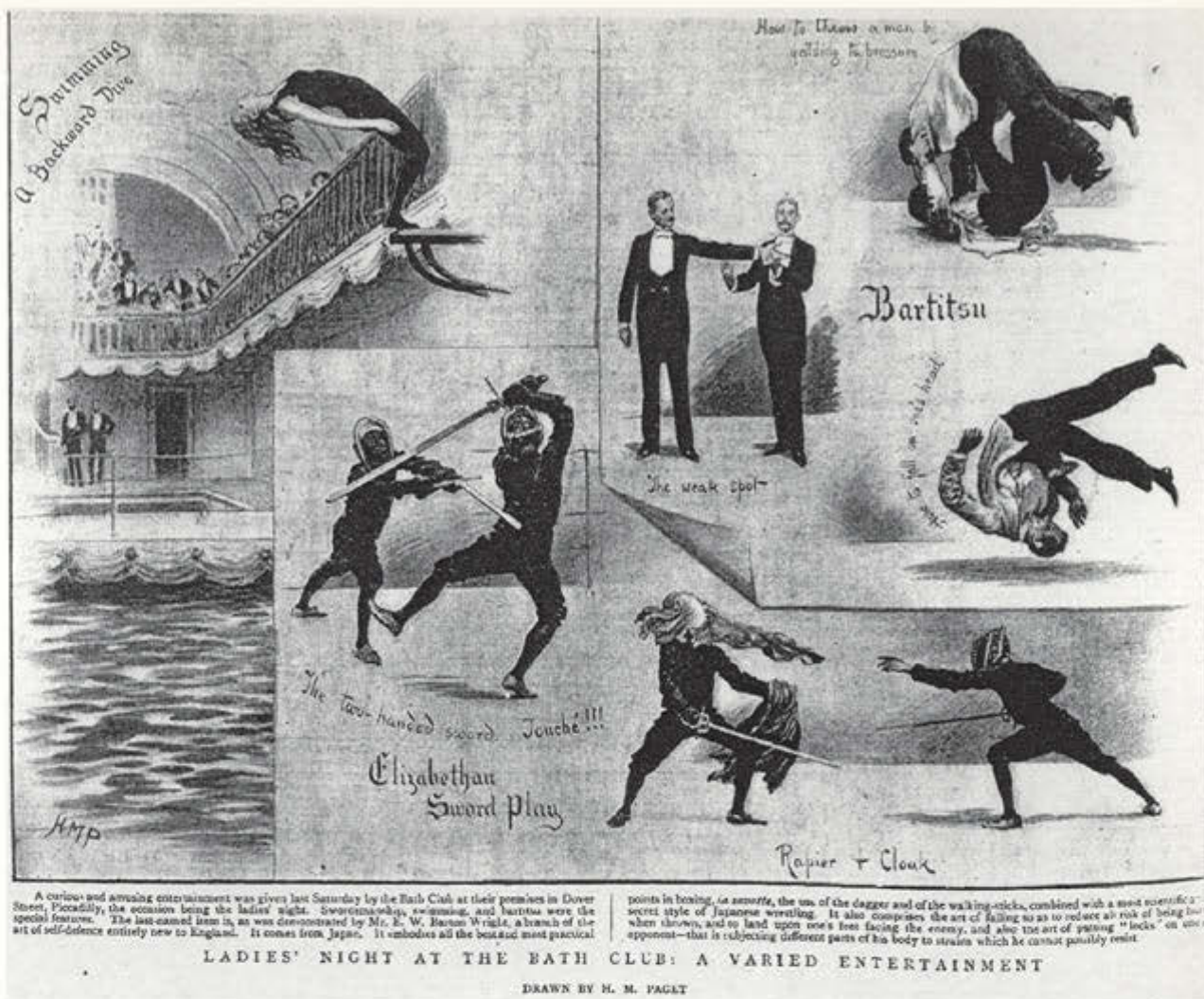
BARTITSU

Often considered the martial art of gentlemen, *bartitsu* combines elements of boxing, *jujitsu*, European wrestling, cane fighting and *savate*. Although *bartitsu* died out in the early 20th century, its name survived through the writings of Arthur Conan Doyle as the fighting form of Sherlock Holmes.

Bartitsu was developed by a railway surveyor named Edward William Barton-Wright. He spent three years working as a chemical-smelting specialist for the E.H. Hunter Co. in Kobe, Japan. During that time, he developed an interest in *jujitsu* and studied at the Shinden Fudo Ryu *dojo* under Tera-jima Kunichiro. When Barton-Wright returned to England, he opened his own *jujitsu* school.

The first essay on *bartitsu* appeared in *Pearson's Magazine*. Penned by Barton-Wright, it was titled "A New Art of Self Defence." After it was published, he opened the Bartitsu School of Arms and Physical Culture. Rather than teaching only his style, he enlisted help from some of the world's most respected martial artists, including *jujitsu* instructors K. Tani, S. Yamamoto and Yukio Tani; kickboxing and stick-fighting coach Pierre Vigny; and wrestler Armand Cherpillod.

Bartitsu thrived for three years, but by 1903, its popularity had declined and the Bartitsu School had closed. Many



instructors continued to teach, developing their own styles and opening schools around London. Barton-Wright further refined bartitsu until the 1920s but eventually lost interest. The original form died with him in 1951.

Bartitsu recently has been revitalized, re-imagined and studied by the Bartitsu Society. From 2002 to 2005, the group devoted itself to learning as much about Barton-Wright's self-defense system as possible. Its members managed to track down and review many of his magazine articles and library archives. The result was *Volume 1 of The Bartitsu Compendium*, published in 2005.

Members of the Bartitsu Society have offered classes and held seminars in the United Kingdom, Canada, United States, Russia, Italy and Germany. Some recreational clubs are starting to emerge, but there's currently no governing body, and instructors are free to develop their own approach toward the teachings.

Two of Barton-Wright's most famous articles — "The New Art of Self Defence" and "Self-Defence With a Walking Stick" — can be viewed at sirwilliamhope.org. The only surviving compendium of the time is Percy Longhurst's *Jiu-jitsu and Other Methods of Self-Defence*. This publication has been described as "the closest thing to a bartitsu manual produced during the prewar period."



K. Tani and S. Yamamoto in the Bartitsu Club



Cutlass singlestick drill in Britain (1896)

SINGLESTICK

Singlestick was widely practiced in Victorian England. It originated during the 16th century as a way to teach soldiers how to use swords.

The system gained popularity not because of its self-defense benefits but because of the high price of steel blades. This meant that most combatants had to use wooden sticks to practice sword fighting. The original singlestick was a small backsword made from ash that was used for practice. In the early 17th century, many competitors began using clubs. By 1725 a wicker basket had been incorporated into the design of the weapon to form a hand guard.

Throughout the reign of King George I and King George II, singlestick was heavily practiced in the British countryside. A rule system developed, and during the 18th century, etiquette was established. Singlestick was taught with the same rules as the backsword but with limited striking targets. After its popularity grew, its rules were altered, and all parts of the body became valid targets in the late 18th century.

Singlestick competitors are called gamsters. Traditionally, gamsters started by taking off their hat and coat, then looping their hand through a strap or scarf fastened to their left leg. Although the strap restricted movement, it was measured so that when it was pulled tight, the elbow would reach the crown, thus providing the gamster with enough guard for the left side of his head. Competitors used a whip action to strike their opponent while placing their feet together. Matches were won when the first gamster drew blood from the head of his opponent. Although blows to any part of the body were allowed, they served no purpose other than to gain an opening.

Early in the 19th century, restrictions were re-applied. Competitors were no longer allowed to strike the upper body or the upper portion of the forward leg. This caused the original form of singlestick to perish during the second half of the 19th century.

Some military academies revived the martial art soon afterward, and it managed to regain enough recognition to be part of the 1904 Summer Olympics. However, the damage had already been done. Some British public schools continued to practice singlestick until the 1920s, but with the rise of light Italian fencing, singlestick became redundant. Competition ceased in the 1950s.

Singlestick techniques have been passed down by fencing historians, and the art experienced a slight revival in the 1980s at the hands of the Royal Navy. More recently, the steampunk community has begun holding singlestick seminars as member try to resurrect pastimes from the 19th century.

DEFENDU

A modern hybrid martial art, *defendu* was developed by British-born Lt. Col. William E. Fairbairn. It's a close-quarters system based on jujitsu and Fairbairn's experience in law enforcement.

Fairbairn was an avid practitioner of martial arts, studying religiously throughout his 30-year career with the Shanghai Municipal Police. He often tested his theories on criminals as he tried to figure out what the most effective combat system was. He concluded that many Eastern martial arts techniques were difficult to execute under pressure and decided to develop a style composed of moves that could be executed without thought. The result was *defendu*.

Although many of Fairbairn's techniques were based on jujitsu moves, he made them simpler and more flexible. He also decided to remove the philosophical elements of the Eastern arts, a concept mirrored in the name: "Defendu" translates as "gutter fighting." Defendu contains no aerial techniques, high kicks or acrobatics. It includes moves that are illegal in many martial arts — such as biting, eye gouging and joint locks.

Fairbairn started teaching his system to Shanghai police

officers in 1925 because they needed a fighting method that was quick to learn and effective in the field. Shanghai was considered one of the most dangerous cities in the world, and the police during the 1920s and 1930s — under the self-defense direction of Fairbairn — were regarded by many as the best-trained force of all time.

After receiving widespread recognition, Fairbairn was called on to teach Office of Strategic Services and Special Operations Executive members during World War II. He also was commissioned by the British commandos to develop and teach an even more lethal version of his fighting system. It produced a number of qualified instructors, including a U.S. Army officer who taught defendu techniques to U.S. Marines, Rangers, the FBI and the CIA.

Although defendu isn't widely practiced today, many regard it as the most effective fighting method ever developed. Traces of defendu are still taught in military academies and police agencies around the world. Defendu has survived through Fairbairn's books on self-defense. However, by the 1930s, he edited out any reference to the term "defendu" and never published it in subsequent books.

QUARTERSTAFF

The martial art of choice for the infamous Robin Hood, quarterstaffing was practiced in England in the Middle Ages. Although most people believe it was developed during this time, it was already considered an ancient martial art by then. Many thought quarterstaffing was used only as self-defense by the poor, but in 1711, London Master of Defense Zachary Wylde said he considered the quarterstaff the national weapon of England.

The quarterstaff is versatile. Traditionally, it was made from ash and measured up to 8 feet long. Each end of the pole was shod with iron to strengthen blows. When used on the battlefield, it could cause as much damage as a sword or ax. The smooth wood allowed combatants to adjust hand positions with ease so it could be wielded as a long- or close-

range weapon. The head, collarbone, wrists, knees and ankles were regarded as the most vulnerable targets.

In the 18th century, use of the quarterstaff as a weapon in the field was discontinued. This precipitated its development as a combat sport. The modified version of the art introduced dueling rules. Combatants dressed in a helmet, jacket, leg guards, gauntlets and padded gloves — the same uniform used for broadsword fighting. Opponents stood facing each other 4 feet apart with the quarterstaff held in their right hand. The rules were fairly loose. They were allowed to hit any part of the body and could move freely. Winners were determined by the specific rules laid out for the competition.

Because of the proliferation of firearms in battle, quarterstaffing began to die out in the 19th century and was taught only in a few fencing schools and at the Aldershot Military Academy. During the 20th century, a less harmful version of the art was practiced by international Boy Scouts. However, because of the perceived danger, it was omitted from the *Boy Scout Handbook* in the 21st century.

There's very little written material on the original form of quarterstaffing, and the martial art isn't widely practiced today. However, the British Quarterstaff Association has kept the art alive by holding seminars and classes.

FUTURE OF BRITISH MARTIAL ARTS

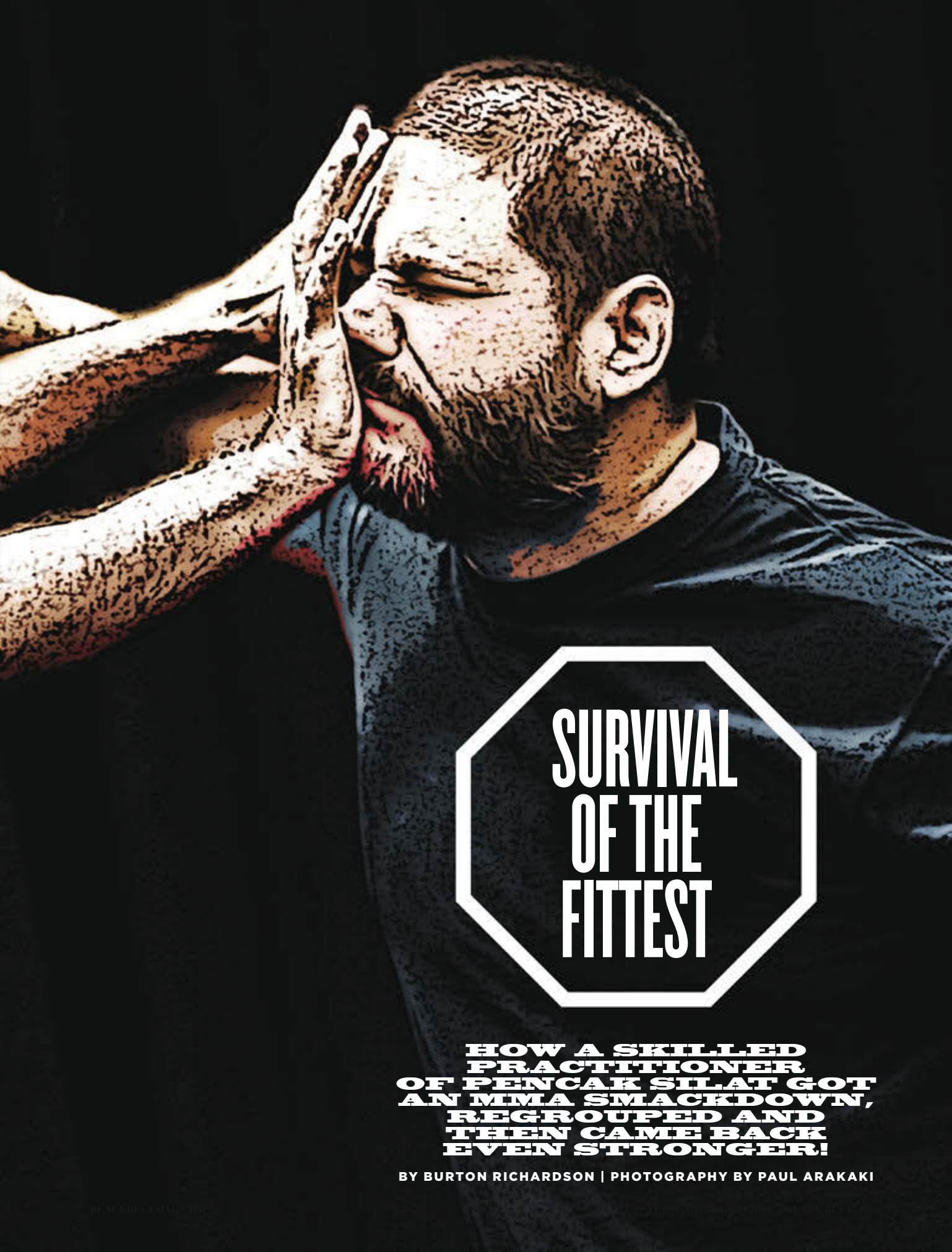
Since the early 2000s, there's been increasing interest in resurrecting extinct self-defense systems. One example comes from the Historical European Martial Arts Coalition, which was formed in 2001 to study, promote and revive the European fighting systems.

Like similar organizations, it's facing an uphill battle. The martial arts are constantly advancing, and the advancement is killing off older, less practical styles. However, it's also paving the way for new forms of competitive fighting and self-defense. This could eventually result in a full revival and an update of some of Great Britain's forgotten martial arts. ✂



Quarterstaff training





SURVIVAL OF THE FITTEST

**HOW A SKILLED
PRACTITIONER
OF PENCAK SILAT GOT
AN MMA SMACKDOWN,
REGROUPED AND
THEN CAME BACK
EVEN STRONGER!**

BY BURTON RICHARDSON | PHOTOGRAPHY BY PAUL ARAKAKI



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Fighters in Southeast Asia have practiced *pencak silat* for thousands of years, but it didn't capture the attention of Western martial artists until the

late 1980s. Suddenly, the Indonesian system was everywhere, with its vicious counterattacks and precision takedowns attracting self-defense practitioners who wanted the best in street-fighting functionality. As a bonus, it offered a fascinating dose of Asian culture.

I had the good fortune of starting my silat training under Dan Inosanto in the early 1980s before it became popular. Several years later, Herman Suwanda, master of the *mande muda* style, started a class at the Inosanto Academy, which I naturally attended. Inosanto later got me into the backyard *bukti negara* group operated by Paul deThouars. With those wonderful teachers guiding me along the path, I was in silat heaven.

Silat worked very well for me. As one of the original Dog Brothers — I was dubbed “Lucky Dog” — I used the art in the group's all-out, minimal-protection stick fights. In our style of combat, which was deemed “too extreme” by UFC co-founder Art Davie, I was able to regularly apply foot sweeps and my go-to move, the

tarik kepala, or head-tilt takedown. The latter technique proved so effective, in fact, that after some time, a couple of my fellow Dog Brothers asked me to stop using it because they feared someone would get injured.

I used silat in stick-fighting tournaments, in a challenge stick match in the Philippines and in two empty-hand challenge matches. When people questioned the effectiveness of the style, my teachers would point to my success as proof that it really worked. All was well in the world of silat.

Then came MMA.

A RUDE AWAKENING

Back in the mid-1990s, MMA was called no-holds-barred fighting. I began training with some of the NHB pioneers — in particular, with Egan and Enson Inoue. The experience proved an eye-opener, to say the least. I couldn't get my silat to work against athletes who had a strong grappling background. Sure, I wasn't kicking them in the groin or gouging their eyes, but I had to acknowledge that most of my techniques didn't function as planned.

Example: I couldn't break my opponent's posture sufficiently to execute a good sweep or takedown. It was frustrating because I knew firsthand how effective silat

ARM DRAG TO CROSS-ARM TRAP: From the clinch, Burton Richardson (right) controls his opponent's free hand 1. Richardson moves his right hand to the man's triceps to start a wrestling-style arm drag 2, but the opponent stops the transition by putting his left forearm across Richardson's throat 3. During the moment that the position is static, Richardson switches his hand orientation 4 so he can cross the man's arms in front of his body 5. He finishes by leveraging the trapped arms to effect a throw 6.

HEAD-TURN THROW TO COUNTER A WRESTLING SHOOT: The opponent (left) changes levels to shoot in for a double-leg takedown, but Burton Richardson takes control of his head and right arm ①. Richardson under-hooks the man's right arm while pushing down on his head ②. He then lifts the trapped arm and pushes the head farther downward as he rotates away from the shoot ③. Once the opponent is down ④, Richardson fakes a head shot to get him to cover up ⑤, then fires a punch into his groin ⑥.



①



②



③



⑥



⑤



④

takedowns could be. I'd used them against resisting opponents many times, but MMA was a different world. The grappler's base was just too stable, and I couldn't do the head tilt because my opponent's neck was often too strong. To make matters worse, I found that my stance was vulnerable to wrestling takedowns.

After months of trial and error — mostly error — I decided to set aside my silat skills. It was a sad and difficult decision, to be sure. I enjoyed being known as a silat fighter, but the truth had to come first. My goal in life was, and still is, to be the most effective martial artist possible and then to pass along my knowledge of functional skill development to my students.

Silat wasn't working, so I had to move on.

DIFFERENT DIRECTION

I began investing the majority of my energy in MMA and Brazilian *jiu-jitsu* while still maintaining my roots in *kali*, *jeet kune do* and *muay Thai*. The No. 1 lesson I learned during this period was that a person's training method is paramount. You must contest against a resisting opponent or you'll never be able to apply your techniques against a real aggressor.

This proved so important that I coined a phrase: "If you want to learn

how to fight, you must practice fighting against someone who is fighting back." The martial arts are that simple. As John Machado, one of my BJJ instructors, says, "No sparring, no miracles."

Ten years later, I was the owner of a BJJ black belt who had coached top fighters for matches in the UFC and other grappling events, but something was missing. Although I'd immersed myself in the fight sports for a decade, it dawned on me that I was neglecting the street-fighting facet of the martial arts. Yes, MMA definitely worked, but when there are no rules governing the combatants, you often need something more.

My remedy was to put groin strikes, throat grabs and simulated eye attacks back into my sparring sessions. My partners and I trained with resistance — of course, while keeping safety at the forefront of our workouts.

And things changed again.

RENEWED RECOGNITION

While sparring with a longtime training partner, I made a move in the clinch. He countered, and I countered back before flowing into a silat technique. Hmm.

A few days later, I found myself in the clinch again. He effected a counter to my arm-drag attempt, and that left him open to a cross-arm trap. Another silat



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success! An hour before it occurred, I would have told anyone that the cross-arm trap is great for movies but nearly impossible to use against a real fighter — but I had just pulled it off. In subsequent sparring sessions, I got it again with other training partners. What was happening?

Analysis: Most silat techniques work well in the clinch. Typically, a pencak practitioner makes a strong entry with a strike and, once his opponent is stunned, moves directly to a takedown. If the strike doesn't have the desired effect, the silat stylist will remain in the clinch and likely resort to additional striking. Meanwhile, the opponent is striking, as well. If the silat stylist has good clinch-fighting skills, however, he can nullify the strikes while looking for an opportunity to unleash his next blow or set up a throw. The key to all this?

Proficiency in the clinch.

SUPPORTING SKILLS

To get to the clinch when your opponent is a street fighter who's throwing wild punches is one thing. To do so safely when your opponent is an MMA fighter is quite another. You need kickboxing skills because a trained mixed martial artist is difficult to approach unless you possess solid strikes and tactics.

Because MMA practitioners also are

likely to be skilled wrestlers, anyone who intends to use silat as a base should work on takedown defense. It requires lots of experience to deal with the power, suddenness and penetration of a strong wrestler — which is where sparring with a resisting partner comes in.

If your aim is to use a silat off-balancing technique in the clinch, you can increase your chance of success by using any number of street tactics. For instance, you can maneuver into position to grab his throat, then lift to make him rise onto his toes. Or you can slap him in the groin to cause him to bend forward — he usually will, even if he's wearing protection. The best part is, such tactics can be practiced safely in sparring sessions, which is the optimal way to gain experience against an opponent who's fighting back.

SIMPLE SOLUTION

Sparring has been removed from most of the silat that's taught in the West because it was deemed too dangerous for modern society. But MMA is flourishing, and martial artists now have access to protective equipment that enables them to spar safely. Each of my silat instructors engaged in real fights while learning the art in Indonesia, and that experience gave them the ability to apply their knowledge against resisting opponents

HEAD-TILT TAKEDOWN: Burton Richardson (left) uses an underhook to control the stronger aggressor 1. Richardson grabs the man's throat 2 and lifts to get him standing on his toes and looking up 3. This movement sets the stage for a silat head-tilt takedown, which Richardson initiates by slamming his palm into the man's forehead 4. He then pushes the head downward 5, driving the opponent to the mat 6.



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HEAD TURN TO ELBOW-COMPRESSION THROW: Burton Richardson (left) attempts the head-turn throw **1**, but the opponent feels it and spins out **2**. Richardson immediately leans in and slides his arm across the man's body **3**. He compresses his elbow to topple the opponent over his thigh **4**, sending him crashing to the mat **5-6**.

intent on doing them harm. If you want to be able to use an art like silat in a chaotic situation, you must train in an environment that mimics the street as much as possible, and that's no-holds-barred fighting.

Yes, learning the techniques and then practicing them with precision is important, but training with resistance is even more crucial if your goal is self-defense proficiency. It's the single best way to make silat — or any other

traditional martial art — functional in the MMA era. You need to be able to ensure that your techniques work against a mixed martial artist because nowadays there are lots of people, both good and bad, who have experience in this form of fighting. ✕

For more information about Burton Richardson's MMA-inspired, silat-based self-defense program, visit silatforthestreet.com.

SILAT 101

Roughly speaking, *silat* means "skill for fighting." There are hundreds of styles of silat, most of which are found in Indonesia, Malaysia, Singapore, southern Thailand and the southern Philippines. Common to all these styles is a combat-oriented ideology and the use of weaponry.

In Indonesia, there are numerous forms of *pencak silat*, as well as many kinds of *kuntao*, a type of Chinese boxing that bears many similarities to silat and is found primarily within Chinese communities in Indonesia. There are also many systems that blend *pencak silat* and *kuntao*.

Silat techniques vary greatly, from the low ground-fighting postures of *harimau* (tiger) silat to the high-flying throws of *madi silat*. One particularly vicious *madi* throw involves controlling your opponent's head, leaping into the air and using your bodyweight to yank him off his feet as your knee slams

into his spine. A typical *harimau* takedown entails coming in low against an opponent's punch, capturing his foot with your foot, and forcing his knee outward with a strike or grab to effect the takedown.

Rikeson silat focuses primarily on nerve strikes, while *cipecut* silat makes extensive use of the practitioner's sarong for throwing and controlling the opponent. A *rikeson* stylist might take an opponent down with a finger-thrust attack to the nerves situated in the crease between the upper leg and torso. A *cipecut* practitioner might deflect an attack with his sarong, then wrap it around the opponent's head, using the improved leverage to yank him to the ground. *Bukti negara* silat, as developed by Paul deThouars, relies on a sophisticated leverage system to achieve almost effortless throws.

— Terry H. Gibson



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FIRST CONTACT: WILLIAM K.S. CHOW

HOW A MAINLAND MARTIAL ARTIST TRACKED DOWN THE LEGENDARY FOUNDER OF KARA-HO KEMPO

BY JIM PERKINS

It was April 1986, and I was piloting a rental up a long hill in Honolulu. Just as I started to doubt the directions, I topped out and spotted the church. The structure was dark and silent, almost looking abandoned, but nearby stood another building, the fellowship hall. The lights were on, and cars were in the lot. I parked and nervously approached the open door, a briefcase containing my letter of introduction and some photos in hand.

I stepped inside, trying not to attract undue attention. I scanned the room for the man I'd come to meet for the first time but failed to find him. There was one guy, close to 30 years old and dressed in a kung fu uniform, and a younger man, wearing a white *gi* and a yellow belt. Another eight to 10 men were in street clothes. All appeared to be Hawaiian.

They descended on me with scowls on their faces. "What are you doing here?" one of them asked. "This is a private class."

"I came to meet professor William K.S. Chow," I said. "Is he here?"

The sea of bodies parted, and one of them pointed to an old man hunched over a table. He was only a few feet

away, but I hadn't noticed him. Looking up, he resembled the Indian actor Chief Dan George in *The Outlaw Josey Wales*.

"There is the *professa*," one man said.

UNEXPECTED REACTION

I approached Chow and bowed, then put down my briefcase and pulled out the letter of introduction from Ron Alo, a former student of his. I also presented him with a photo of the two of them taken several years before at Ralph Castro's tournament in California.

"I'm a brown belt in the Alo Hawaiian *kenpo* karate system on the mainland, and I would like to take lessons in *kara-ho*," I said quietly. "My wife got a job as a nurse, so we moved here from Kansas just yesterday. We're staying in a hotel on Kuhio Street."

Chow read the letter, then looked at the picture. "Yes, I know this man — and I no like him!" he said as he pounded the table.

Immediately, all the men surrounded me. I pleaded with Chow to hear me out, but he walked away and the angry circle ordered me to leave. I pulled up the chair Chow had just vacated and plopped down. "I will leave

if the professor tells me to leave," I said defiantly.

The men took turns kicking my chair and telling me to stand up. I ignored them and put on my toughest face, trying to hide my fear. They finally gave up. Jacob, the guy in the kung fu uniform, whispered in Chow's ear. The master simply nodded and clapped his hands, and the class began.

COLD SHOULDER

I was invisible to them for the next three hours. I learned that the only other actual student there was Walter, the yellow belt. The others were former students and friends.

At the end of class, they all walked past me on their way out the door, a couple of them kicking my chair again. They turned off the light and left, and I stood up and followed them out. I'd never been so disappointed in my life. Feeling like I'd been set up, I called Alo as soon as I got back to the hotel. My story made him hysterical. "Why are you laughing?" I asked. "He just met me, but he really hates you!"

"No, he doesn't," Alo said. "That's just how he is. If you don't visit him



Ron Alo (left) and William K.S. Chow

every few months, he gets upset, but he doesn't quite understand that it's not easy to take a trip to Hawaii. Just go back to the next class; it will be OK." "Go back?" I shouted. "They'll kill me." "No, they won't — well, probably not," he said, snickering.

ABOUT-FACE

Two days later, I returned to the fellowship hall. As I stepped inside, I was greeted by Jacob and Walter, both of whom were wearing big grins. They rushed to meet me. "Hi, glad you came back," Jacob said, shaking my hand.

He and Walter were the only ones present besides Chow. The master walked over to me — and even he was smiling.

"The professa would like to have that picture of him and Alo," Jacob said. "We drove all over Kuhio Street yesterday trying to find you, looking for your car. The professa wanted that picture — and to tell you that you can come to class."

Chow approached and shook my hand, grinning. His huge mitts engulfed

mine — each finger was almost as big as my wrist. I presented him with the photo, and he smiled at it. "You brown belt on the mainland, you white belt in Hawaii," he said. "Got it?"

"Yes, professa," I said, bowing and trying to enunciate the way they all did, accenting the *fess*. It came out goofy, and Chow grinned at me. But I didn't care; I was in.

OFFICIAL STUDENT

Although my wife made good money as a nurse, the cost of living in Hawaii was high, and I had to go to work. My profession in those days was singer in a country band. The band played a lot during the week, so my dream of being a dedicated kara-ho student was downgraded to showing up as often as I could. Many times, I'd arrive late and just watch the class. The student body was never larger than Jacob and Walter — and occasionally me.

When I'd observe class, Chow would sit with me and let me pepper him with

questions. This access to the master icon was a blessing I'll never forget. I learned a lot about his personality and his drive to be the best martial artist in the world, which is what he considered himself.

Aside from the \$35 a month he received for teaching Chinese kara-ho *kempo* kung fu, which is what he called it in 1986, he made money as a masseuse. Those thick, powerful hands — which could and had caused destruction in others — also healed the aches and pains. I witnessed both skill sets.

One night, Chow was teaching finger techniques. Walter had been struck in the side of the neck, and the site instantly swelled and turned dark as blood rushed in. The master pulled out a bottle of homemade *jow* and massaged the spot for five minutes. The bruise and the pain subsided, and the class continued. Proud of his work, he grinned at me.

"What ingredients are in that jow?" I asked.

"Secret," Chow said. It was the standard answer to many questions.

I saw — and felt — Chow's skillful hands on another occasion while he was teaching self-defense sets. In this particular one, the attacker threw a hook, and I was supposed to duck under it, rise and respond with a hard uppercut to the stomach.

I performed the set with Chow, and each time I threw my uppercut into his gut, he said, "You must train harder, punch harder like real thing."

Finally, he demonstrated on me. A blindingly fast uppercut hit me hard, right on target. It hurt but wasn't crippling. Then it was my turn again, and, not wanting to be on the other end, I threw my best shot into Chow's stomach, which was rock hard. Without even flinching, he said, "Yes, like that."

CULTURE CLASH

After the first week, I couldn't afford to rent a car anymore, so I began taking the bus for 40 minutes and then walking for another 40 up that long hill in a bad area. I was yelled at, threatened and harassed by locals who didn't want me in their neighborhood. They'd sick their pit bulls on me, then yank on the leash just before their teeth touched my flesh. Walking back to the bus stop was scary but a bit easier because it was dark, and

as I jogged down the hill, they couldn't tell if I was a stranger.

One night after class, Chow asked me how I was getting back to Waikiki. I told him about the long bus ride and walk. He was shocked.

"That's a dangerous neighborhood," he said. "They will kill you if they catch you."

"I just tell them I am friends with the great professa Chow, and they all back away from me," I joked.

"No," he said. "We give you ride to your bus stop. Don't want you to die."

Another night after class, I told him about a scary event my wife had experienced in the mental ward of the medical center. A mentally disturbed patient had tried to stab her with a pencil. She'd maneuvered to keep furniture between herself and the attacker until help arrived and he was subdued. Horrified, Chow ordered me to go to the hospital the next day and beat up the guy.

I thought he was kidding at first, but he was serious. "Professa, this man is a mental patient," I said. "He doesn't know right from wrong, and they're trying to help him."

"Doesn't matter," he replied. "He took respect from you, so must go beat him up tomorrow. Don't come back to class until you do."

That was a Thursday. I called every day until the next class on Tuesday, hoping to make him understand. When his wife Patsy would answer the phone, she'd say, "It's Jim. ..." After a second,

she'd come back on the line and say, "He wants to know if you took care of the thing."

I'd tell her no, and she'd say, "He doesn't want to talk until you do."

When Tuesday finally came, the first thing I heard when I walked through the door was, "Did you do it?"

"No," I said. "I can't because my wife will get fired. But I will go with you anywhere and let you pick out someone and I will fight them — in a bar or in the park or in another karate school."

He sighed in disappointment, then said, "Get in line." Just like that, it was over.

IMMINENT DEMISE

One night after class, I returned home to find that my wife had purchased plane tickets back to Kansas. Home-sick, she had decided to move back without consulting me. I tried to talk her into sticking it out for one year as we'd agreed, but it was no use. She had tickets for both of us and our 5-year-old son.

When I told Chow the bad news, he said, "Tell her she can't go."

"I tried, but she's not like that," I said. "She is strong-willed."

He shook his head. "In my house, I wear the pants," he said. "You need to wear the pants."

In those days, we shared the pants. I told him I didn't want to go but had no choice. He told me if I wanted to remain in Hawaii and learn kara-ho, I could stay with him. I couldn't believe it —

the great professor Chow offering me a place to live. I said I'd think about it.

Ultimately, I decided I couldn't remain on the island and have my son so far away. When I told Alo, he explained that Chow's son was incarcerated at the time but due to be released soon. "He won't like you living there, and you will have to fight him if you stay," Alo said.

That reassured me that I'd made the right decision. With much regret, I left Hawaii and the professor and returned to the mainland. We spoke on the phone at least once a month, and I sent him money as often as I could. He passed away the following September, and I continued to send money to his wife until I received a phone call. Sam Kuoha said I should stop my remittances because he was taking care of Patsy while she was in hiding.

"Hiding from what?" I asked.

"There are many kempo masters who think they should take over the professor's system, and they're angry that he chose me," Kuoha said. "She has received death threats, and I am protecting her."

I don't know that I believed all that, but I was glad Patsy was being taken care of.

In the ensuing months, I reflected on my lessons with the master and how many of his drills and fighting philosophies I had absorbed. Although they're now part of the system I teach, they're not the kara-ho that I learned from the professor during my time in Hawaii. That was a one-of-a-kind martial art that was practiced and taught by a legend named William K.S. Chow. ✕



THE MAN BEHIND THE BELT

How did you get the title of "professor"? What exactly does it mean?

William K.S. Chow: (a little disgusted) It means I am the professor. What do you think it means? I am professor Chow!

Well, I mean I don't understand how to get that title. How would I get to be a professor? (very disgusted) Oh, you wanna be a professor, eh?

No, I was just wondering.

You want to be a professor? Good. All you have to do is start calling yourself professor Perkins, OK? You a professor now. Tomorrow, professor Emperado is going to visit you, though. You know ... visit. Then tomorrow, if you still around, I will visit you, and that will be a bad thing!

INSIDE THE FIGHTER'S



MIND

**A Karateka Searches for the Psychological
Secrets of Success in the Ring**

BY RADU DIACONU

My first steps into the ring make me feel like I weigh a ton. The floor sinks slightly under my feet, sending signals to my brain that are amplified by a hundred voices screaming my name.

It was a surreal feeling, to say the least. From the months of preparation to the last minutes in the locker room, I'd rehearsed for an event for which nothing could prepare me.

The tension rose, the ring judge moved forward, the crowd went quiet and the bell rang — and suddenly all I could hear was my breathing magnified by the beating of my heart.

I looked into my opponent's eyes and smelled the rage inside him. The smells were from the secretions the body produces when it senses danger. His pupils were dilated like those of a bull about to charge, a beast that was waiting for his victim to make just the right move before goring him to death.

And then the first punch hit my body, reverberating through my organs. The pain was incredible, but like a cork that blows to release the pressure in a bottle, my senses come back the same way they left, and I became whole again.

I emerged from the daze and heard a smack — a palm hitting the floor in my corner of the ring. It was followed by the familiar voice of my coach, George: "Move! Move! Don't stay there!"



I feel the punch and tell myself: "That's it? That's all there is? Go!" I circle and hit him in the leg. Seeing him cringe, I allow myself a moment to reflect.

The mental part of a fight is the key component every martial artist strives to overcome. Randy Couture, former UFC heavyweight and light-heavyweight champ, said in a 2003 *Black Belt* interview, "A fight is 90-percent mental and 10-percent physical, yet most fighters train 90-percent physical and 10-percent mental."

This has always been my downfall, and every fight I've had has shown me that the fear — the "jitters," as they call it — never really goes away. The big question is why.

"It's the nature of our minds [because] we have the ability to think ahead," said Dr. Peter Bender, a sports psychologist who works with fighters, most prominently Georges St-Pierre. "People start catastrophizing, and a multiplying effect ensues where negative thoughts take over the mind."

I asked him why fighters start to doubt themselves when they train so much and are in their best physical shape. "Angst is emotional," said Bender, who also has coached the Canadian national judo team. "The worry, the anxiety, the pressure, letting people down — it's an emotional thing."

Bender said he strives to move his clients away from those thoughts and toward positive thinking: "When you prepare for a fight, focus on the things that you can control. You can't control the referee or the judges, so why waste your time on them? Don't worry about things your opponent does. Focus on your fight, focus on targeting your spots, avoid dark thoughts and, most importantly, fight to win, not to lose."



I move across the ring, trying to catch my breath. Hitting, getting hit, moving away, moving forward — the stress rises to new heights.

Sometimes I still feel the palpitations at night, thinking of my most recent fight, planning every move and rehearsing every combination. In the dreams, everything is perfect — until reality wakes me like a bad nightmare.

"You also have to imagine yourself losing," said George Ohan, a fourth-

degree karate black belt and my coach. "You have to know what it feels like to be stuck in the corner, to be chased by your opponent in a volley of kicks and punches. If you have never imagined such a situation, you will start panicking and your game will be thrown off."

Part Egyptian and part Italian, Ohan was tall, broad and muscular, a perfect mix of raw power and finesse — which is a thing of beauty for someone who's practiced a martial art for more than 30 years. I told him that I was nervous about my upcoming fight, that I was having difficulty relaxing.

"It's normal," he said. "I am like that, too, but you have to learn to use that to your advantage. That's the key to winning or losing."

He made it sound like it was just another round of sparring, but he knew it was different. In 1999 he fought in Japan at the World Karate Tournament. His brother Dominic, three years his junior, coached him, often calming him down and soothing his nerves. George was forced to face his demons while they were eating him inside. Meanwhile, his brain was turning to mush and his body was ready to quit as he waited for a Japanese official to call his name.



It's all about *bushido*, the way of the warrior, George said. Everything up to that point belongs to you, but in that instant when your name is called, you must be ready to demonstrate that you have what it takes, that you've mastered your body and soul.



I hit him in the liver, he falters, backs away and starts to circle. My confidence is growing, but my body is badly bruised.

For a different perspective, I turned my attention to a junior fighter named Marc Mantilla, an old friend from college. Tattoos covered his body from his calves to his neck. He decorated himself the way other fighters collect trophies.

The pain he endured on the road to all those victories must have anesthetized him to getting punched and kicked, I thought. Wrong.

"I remember my first bout," Mantilla said. "I remember puking a few minutes before the fight while my coach tried to push me out as they were calling my name."

I asked if he thinks he could do this for a living, in front of thousands of fans waiting for someone to get the day-lights knocked out of him. "You crazy?" he blurted. "Who in their right mind would want to go through that every three or four months?"

I remembered a 2011 study done by the journal *Psychology of Sport and Exercise* on the impact of anger in karate athletes. Anger, when used to your advantage, can increase energy and help overcome anxiety, the study found.

However, too much anger can lead to the opposite reaction: a decrease in energy and increase in anxiety.

I recalled Mike Tyson biting the ear of Evander Holyfield in their 1997 boxing match. Too much anger does lead to fear — the fear of losing.

"I think I would do it, Marc," I said in response to his rhetorical question. "I mean, I hate it — like Nick Diaz always said, you have to hate fighting in order to love it. It's a love-hate relationship."

"When your mind is ready to comprehend this dichotomy, then maybe you can be Nick Diaz," Mantilla said. "But until you learn to live like those guys, always in survival mode, always hungry and waiting for the next adversary, I don't see you doing it."

Thanks a lot, Marc. I was back to square one.



"FEAR IS SOMETHING THAT ALL FIGHTERS EXPERIENCE - NO ONE IS EXEMPT, IT IS SOMETHING THAT WILL ALWAYS EXIST."



Almost done, I tell myself. I can taste blood in my mouth, and my throat is aching from the punches to my sternum. He gives me a high kick, and I counter with a low one, followed by shots to the ribs.

I made my way to one of the oldest boxing organizations in Montreal, Club de Boxe Champion. There, I met George Cherry, owner, manager and former fighter. Cherry was a short 72-year-old burly man with white hair and a round face. He was wearing a black long-sleeve shirt, jeans and small black shoes. If you've seen Mickey Goldmill, cinematic coach of Rocky Balboa, you can imagine George Cherry.

His gym was decorated with pictures of prizefighters like George Foreman, Joe Frazier and Muhammad Ali, as well as promoter Don King. Cherry also had on display a concise motto: "If you want, you can!"

I asked how he used to prepare his athletes for a bout. "We have a game plan for every fighter, and we change it accordingly once the fight is under-way," he said.

When what I assume was a puzzled look appeared on my face, he continued: "What I mean is that if the fight is not going according to plan — we never tell the fighter that — we simply change the tactics and focus on his strong skills to help him win."

That does not always happen, of course, but Cherry seemed unmoved by such things as stress and nerves.

"Listen, son," he continued. "When a fighter signs a contract, he is under obligation to go. Every fighter gets nervous — that is normal — but come

fight time, there is no backing away. You are going to war."

He couldn't have said it better. The call of war, the moment of truth. This reminded me of an old proverb by the Greek sophist Epictetus: "First, say to yourself what you would be, and then do what you have to do. There is no backing away from who we truly are."



Tired, so tired. I try to move, but my legs are badly bruised. Lifting them is like trying to lift a concrete column. My coach is screaming, yet I hear only silence.

Desperately wanting to understand why we fear, why we doubt and how we overcome, I sought out Joe Bell, a sports psychologist and one of the few mental-performance coaches in the world who specialize in combat-sports psychology. He works directly with UFC fighters to enhance their mental capabilities. In an email exchange, I asked about fear.

"Fear is something that all fighters experience — no one is exempt," he wrote. "It is something that will always exist. Fear is designed to keep us alive, and we cannot deny millions of years of instinct."

When reading what he wrote next, I cringed: "Doubting, I believe, is more dangerous than being fearful. In my opinion as a fighter and psychologist, no man or woman should step into the arena of combat if they doubt themselves. It leads to second guessing, hesitation and muscle tension, which can hamper optimal performance by 60 percent. More often than not, [it] only ends in tears and, in the worst cases, leads to unnecessary injury and [is] possibly career ending."

The veil was lifted, and the answer was in front of me: Fear but never doubt. Doubt is the evil of the mind. Doubt impedes us from achieving our potential. Doubt is a disease we must purge — only then can we become true warriors.

"You focus on what you will do, not what your opponent can do," said Sandro Ferrante, my old training partner and a multi-time karate champion. "Focus on you, believe in yourself, be supremely confident by saying you are unique, you are a warrior with a mission. It is 15 minutes of your life — in a lifetime, it is nothing. That's what makes you great."

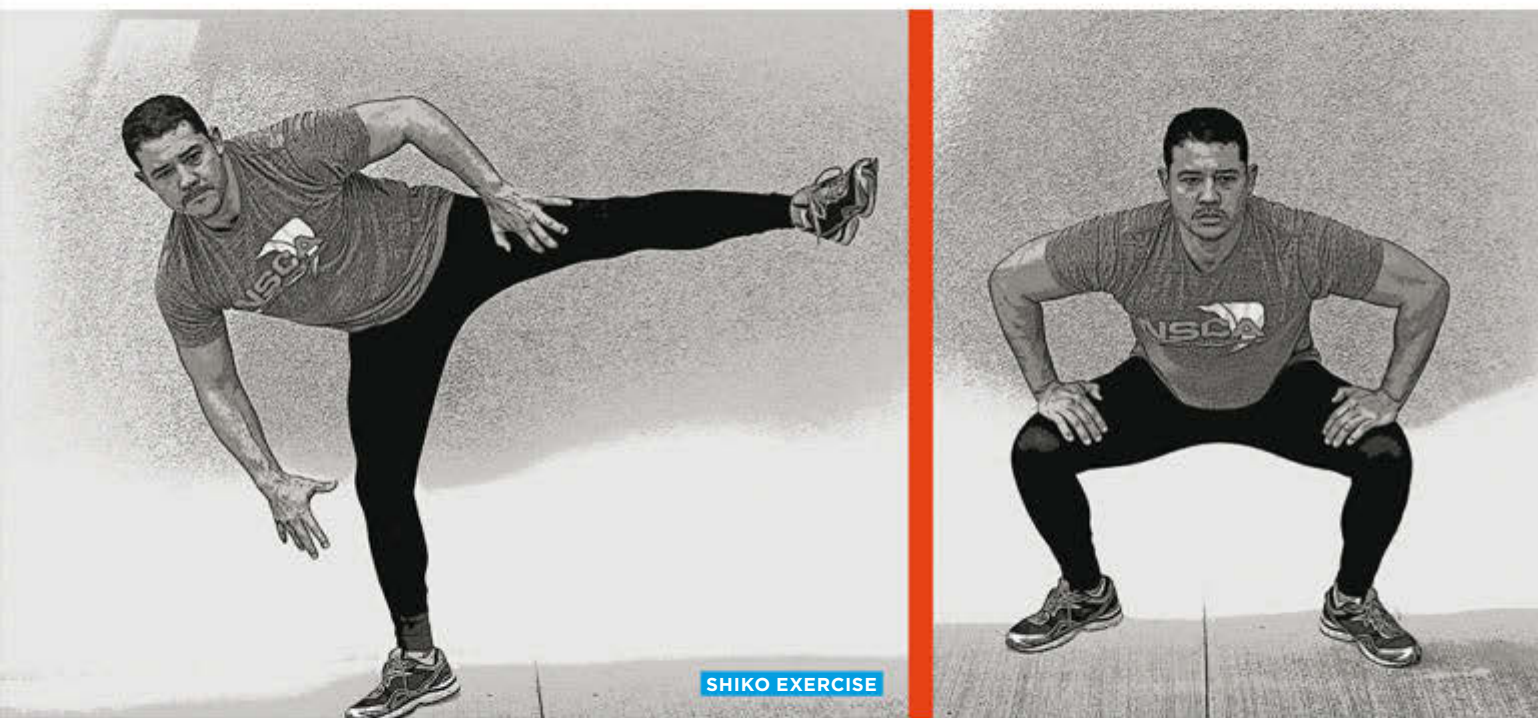
It dawns on me like a lightning bolt, and I move in for the kill. I don't doubt, I have no fear, I am confident. I set up a combination: punch, low kick, high kick and shoot for the ribs. Like a tree whose leaves have fallen, my opponent is brittle. The referee moves forward. I bow to the judges, and my hand is lifted. The feeling is incredible. Elation.

All the months of training had coalesced in 15 minutes of my life. My mind was on track. I had overcome my fear, and I believed in myself. Anger, anguish, pain, suffering — all faded on the way to that moment.

I turned back to my corner and looked at my coach and team. My eyes fell on Kevin Bui, longtime friend and karate champ. That's when I vividly remembered something he'd said: "As a fighter, I think fear should not be part of you — only nerves and stress. If you are scared, you are doing the wrong sport."

Apparently, I still had much to learn. 🐉

MARTIAL ARTS MUSCLE



SHIKO EXERCISE

TRAIN RIGHT TO BUILD POWER FOR YOUR FIGHTING TECHNIQUES — IN LESS THAN 40 MINUTES PER DAY!

BY MATT K. ELAM, MS, NASM-PES, LMT

QUESTION: What is martial arts muscle and how does it differ from, say, bodybuilding muscle?

SHORT ANSWER: Because of the demands placed on your body — no matter which art you practice — the need for a hybrid metabolic environment is paramount. Martial arts muscle must be strong and durable.

LONG ANSWER: See this article, which delves into the subject and outlines a training plan that's guaranteed to help you build functional martial arts muscle in a minimal amount of time.

ENERGY PATHWAYS

Each martial art has its own set of techniques that require different neuromuscular firing patterns. That's why the demands of a judo match are very different from those of a boxing match. If you were to remove either martial artist from the sporting arena and place him on the streets where there are no rules, the energy needs would change again — dramatically.

When I entered my first judo competition, I was in my

late 20s. Before that, I was a professional football player. For the first minute of the grappling match, I could move the more experienced *judoka* fairly well with my strength. After 60 seconds, however, the wheels started to fall off the wagon. As the second minute unfolded, it felt like my heart and lungs were bursting out of my chest.

It was a powerful learning experience. It taught me the difference between the ATP/PC system, which is required in football, and the lactic or glycolytic system, which is required in judo. Reading about it in a textbook is one thing; experiencing it firsthand is entirely different.

Many martial artists have such lightbulb moments. Recall that Bruce Lee had one when he was challenged by the kung fu expert in San Francisco. Lee won the fight, which lasted three minutes, but was disappointed with his conditioning. He made a commitment to maximize his personal martial arts muscle. This article will do the same for you.

QUALITY VS. QUANTITY

Because of space limitations, I won't present an in-depth discussion of muscle fibers. Just remember that Type I slow-twitch fibers are fatigue resistant and relatively small, while Type II fast-twitch fibers are more susceptible to fatigue and have a greater cross-sectional area.

You may be wondering if it's possible to have too much of either type of muscle fiber. Is there a point at which muscle hypertrophy (increase in tissue size) begins to impede combative performance? To understand the answer and its

implications, you need to know about the two main types of muscle hypertrophy: sarcoplasmic and sarcolemmic.

In sarcoplasmic hypertrophy, the fluid between the contractile fibers increases, creating a pump in the muscle belly. Bodybuilding routines that call for lifting light to moderate weights with high reps usually bring about this kind of hypertrophy. This training, also known as “pumping” or “pumping up,” stimulates the fluid between the fibers. The muscles themselves are not necessarily affected. Consequently, the pump is short-lived, lasting only an hour or two.

In sarcolemmic hypertrophy, the fibers are directly impacted, which increases the muscle’s cross-sectional area. Strength routines that involve lifting heavy loads with low reps facilitate this, thus creating a thicker and denser musculature.

So can a martial artist put on too much muscle? Yes and no. Should you strive for sarcoplasmic hypertrophy? Yes and no. Should you train for sarcolemmic hypertrophy? Yes and no.

DIFFERENT WAY TO TRAIN

The reason for the “no” answers to those questions is most martial artists simply don’t know how to train. They treat their art and their fitness routine as separate entities. A *karateka*, for example, may follow a bodybuilding regimen in the



GI PULL-UP

THE WORKOUT

TRADITIONAL MOVEMENT:

LEG PRESS — An exercise that uses a machine designed to strengthen the thighs and hips.

BETTER MOVEMENT:

SHIKO — An exercise performed by sumo wrestlers. *Sumotori* are not just strong; they’re also exceptionally flexible and mobile. Shiko is a fantastic exercise for strengthening the hip abductors while stretching the groin and hamstrings.

STEPS FOR SHIKO:

- Assume a squatting stance with approximately three shoe lengths between your feet.
- Lift one leg until it breaks parallel. Don’t worry if you can’t do this at first. Assist that leg with your hand if you must.
- Once you’ve completed the lift and held the leg in place for a second, put your foot back on the mat forcefully enough to create a slight stomp.
- Repeat on the other side.

TRADITIONAL MOVEMENT:

BENCH PRESS — A standard uni-planar exercise that’s found in most workouts. It strengthens the pectorals, anterior deltoids and triceps brachii.

BETTER MOVEMENT:

HINDU PUSH-UP — An exercise used extensively by the Indian wrestler Ghulam Muhammad, aka Great Gama, who reportedly performed 2,000 a day. It works the same muscle groups as the bench press, but as you descend toward the floor, you stimulate the anterior and medial deltoids in the frontal plane — similar to a military press. This is important because it makes the exercise a multi-planar movement, which is more useful for martial artists.

STEPS FOR THE HINDU PUSH-UP:

- Remember that in this exercise, breathing moves structure. You must exhale on the descent and inhale (hard) on the ascent.
- Accentuate the movements at both extremes of the range of motion — similar to the cat-stretch exercise.

TRADITIONAL MOVEMENT:

LAT PULLDOWN — A machine exercise that targets the latissimus dorsi muscles.

BETTER MOVEMENT:

GI PULL-UP — A grueling exercise I learned from a *sambo* instructor. The mechanics are similar to those of a neutral-grip pull-up, but the grip is different. In a traditional pull-up, you use a crushing grip, with your fingers and thumb wrapped around the bar. In the *gi* pull-up, you use a pinching grip, which leaves the first and second joints of your fingers feeling like they’re broken.

STEPS FOR THE GI PULL-UP:

- Drape a sturdy *gi* over a chin-up bar.
- Use one hand to grab the upper third of each lapel.
- Once your feet are off the ground, pull your body up and slightly to the right until the bar is in line with your left temple. Lower yourself slowly, then repeat to the opposite side.

TRADITIONAL MOVEMENT:

ABDOMINAL CRUNCHES — A standard exercise that targets the superficial rectus abdominis.

BETTER MOVEMENT:

DYNAMIC-TENSION PUNCHING — An exercise that moves the relevant body parts very slowly, which is caused by the antagonist muscle creating a force that’s slightly less than the agonist muscle. *Goju-ryu* includes a *kata* called *sanchin*. It has the practitioner doing dynamic breathing and tension while alternating between right and left punches. In some traditional schools in Okinawa, it’s the only method used to train the abs.

STEPS FOR DYNAMIC-TENSION PUNCHING:

- While punching, maintain pressure in your lower abdomen, slightly below the navel.
- Dynamic tension is tough on the organs, so make sure you exhale with pressure breathing to contract your pubococcygeus muscle. Failure to do so can lead to hemorrhoids, a condition that’s never fun.

gym and be frustrated by a lack of power and explosiveness in his strikes. A wrestler who uses a hybrid bodybuilding/powerlifting routine four days a week in addition to his daily wrestling training may get bigger and stronger but likely will miss more and more tournaments because of injuries. In a nutshell: If you follow a non-martial arts fitness program, it will have little to no benefit on your martial arts practice.

Now, here's the reason for the "yes" answers to those questions: If your training focuses on movements that are "martial" in nature, you'll elongate muscles in a functional manner, prepare connective tissue for three-dimensional stress, build more neuromotor pathways within the motor cortex, improve kinesthetic awareness through the stimulation of the cerebellum and so on. In other words, whether your muscles are being "pumped" or shocked by heavy loads, as long as the stress contains mechanical nuances of combat, it's going to work.

The reasoning behind that statement is getting a pump from picking up a dumbbell and repping out curls is foreign to the sequences required for fighting. However, taking that same dumbbell and creating a circular motion as seen in the Greco-Roman underhook will pay dividends because of its roots in combat.

The routine described at the right uses a minimalist approach to developing martial arts muscle. It's composed of five exercises (see sidebar on Page 63) that accomplish all that the more common exercises do but that offer additional benefits for those whose goal is improved fighting ability. ✕

CREATING A COMPREHENSIVE ROUTINE

SHADOWBOXING:

1-2 rounds of 5 minutes each warm up

SHIKO:

2-3 sets of 5-10 reps

HINDU PUSH-UP:

2-3 sets of 15-25 reps

GI PULL-UP:

2-3 sets of 4-8 reps

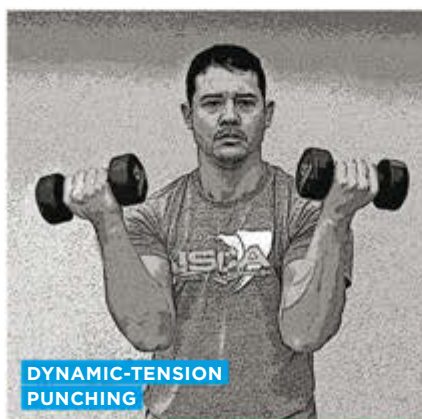
DYNAMIC-TENSION PUNCHING:

2-3 sets of 5 reps on each side

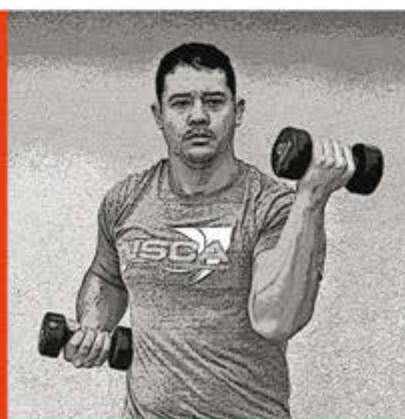
- Be sure to complete each exercise before moving to the next one. Rest one minute between sets and exercises. The routine should last from 25 to 40 minutes.

- Follow this routine three days a week — in addition to your martial arts training. That should provide the right stimulus to evoke the adaptations you want.

- As you progress, remember that there's no specific look that's best for martial arts. Whether you resemble Bruce Lee or Fedor Emelianenko is of little consequence as long as you're developing your muscles in an environment that tolerates lactic acid and other byproducts, builds supple yet powerful muscle bellies, and improves the resiliency of your connective tissue — in other words, as long as you're building martial arts muscle.



DYNAMIC-TENSION PUNCHING



HINDU PUSH-UP

THE MARTIAL ARTS WHOLESALE SUPERMARKET

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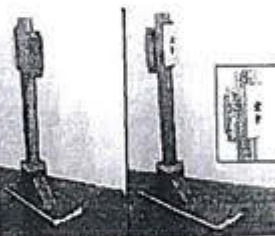


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5 Truths of Gun Defense

Learn How to Deal With Them Now in the Dojo — or Use Your Techniques at Your Own Risk on the Street!

BY LAWRENCE N. NADEAU

I'd arrived early to meet a friend for dinner, but his class was still in session, so I watched from the viewing area. The students were practicing handgun defense under the tutelage of a senior student — which probably explained why it appeared so casual.

I'm sure you've seen classes like that one, with mundane repetitions, comfortable surroundings and friendly pairings. You may even have participated in one. But observing that session wound up altering my outlook on gun defense. Why? Because that's when I realized that the subject is misunderstood by many who lack an in-depth understanding of firearms and ammunition.

To the students of ill-informed instructors, a "handgun" is nothing but a plastic or plywood replica of a firearm. As such, it elicits no urgency in training, no appreciation of consequence and no reality. If they knew a bit more about guns and bullets, they wouldn't be so casual in their training.

After arriving at this epiphany, I changed the way I teach to better prepare students for this most serious of self-defense situations. Here, I present the five truths of gun defense so *Black Belt* readers who aren't familiar with firearms can fine-tune — and possibly rethink — their skills before they attempt them on the street.



Size Matters

Firearms come in many shapes and sizes. The type that's most often used in the commission of crimes is the handgun, and within that category, smaller-framed models are favored because they're more easily concealed. Grabbing a small handgun during an assault is harder to do. Even worse, it's harder to leverage such a weapon out of an attacker's hands, which means you need a higher degree of technical proficiency. The good news is, once you learn how to deal with a small weapon, you can more easily deal with a large one.

It's fine to train with a handgun rep-



lica that has a large frame and a 4-inch barrel, but if you wish to be adequately prepared, you should work toward being able to defend against a smaller-framed weapon with a 2-inch barrel — and that's where you should remain in your practice. If you need to make things more challenging, incorporate environmental stresses into your sessions.

Note that this train-for-the-small concept also applies to long guns. You'll derive more benefit from practicing with a replica of a sawed-off shotgun than you will with a long-barreled hunting shotgun.



It Will Go Off

A handgun may be a revolver or a semi-automatic pistol. If it's a semi-auto, it might be single action, a double action or a hybrid. None of that is overly important here.

What is important is that you develop the mindset that the firearm, whatever it is, will go off when you try to grab it. Notice that I said it *will* go off, not it might go off.

When it discharges, it will be in or near your hand, and there will be consequences. They likely will be immediate and painful, but if you prepare your mind in training, it can reduce the shock and surprise that occur in a fight for your life. Knowing that the gun will go off makes your training immediately more serious.

Yes, a case can be made for the handgun not discharging. Maybe the criminal elected to use a toy gun. Maybe it's a real weapon that no longer functions as designed. Maybe it's empty. These circumstances all have occurred and surely will occur again, but do you want to bet your life on it? Do you want to have to even think about this during an en-

counter? For everyone's safety, it's best to behave as if the gun will go off.



It Will Be Loud

A cartridge has four basic components: the case, the powder, the primer and the projectile (or bullet). When the trigger is pulled, the firing pin hits the primer, causing it to ignite. That, in turn, ignites the powder in the case. As the powder burns, it generates extreme pressure because it's in an enclosed space. That launches the projectile down the barrel and out the muzzle. As it leaves the muzzle, the projectile travels at high speed, usually emitting an extremely loud crack as it breaks the sound barrier. Even if it's subsonic, it will be very loud.

Without ear protection — which you're very unlikely to be wearing in a

self-defense situation — the sound can be deafening. Making it worse is the concussive force of the powder ignition, which is disorienting and painful if it occurs close to your head or chest. Obviously, you should make sure your defensive response keeps the gun as far from your face as possible.



Guns Bite & Buck

When you grab a handgun in a manner conducive to self-defense, your hand will cover at least some of the action of the weapon. I'm not talking about the "business end," which is the muzzle; I'm talking about the parts that house the cartridge and contain the force generated by the burning powder.

If the weapon is a revolver, your hand will cover the cylinder. It's the component that rotates when the trigger is pulled, thus positioning a cartridge between the hammer and the barrel. When the hammer drops, the firing pin strikes the primer, igniting the powder. Hot gases, flames and even tiny metal shavings will escape through the gap that exists between the forward end of the cylinder and barrel entrance, called the "forcing cone." Your hand is likely to be subjected to this during the grab.

If the weapon is a semi-auto, it won't have burning gasses jetting out the sides because it doesn't have a cylinder to house the ammunition. Instead, it has

a magazine that fits inside the grip and feeds ammo into a firing chamber at the rear end of the barrel. All that is enclosed by the slide, which recoils sharply to the rear each time the weapon is fired. When it moves, it vents hot gas, ejects a hot empty case and recocks the weapon while feeding a new cartridge from the magazine. This takes place exactly where your hand is positioned.

If you complete the grab and do so firmly enough before the gun discharges, it may jam. If, however, the weapon fires, your hand can be cut by the sharp edges of the rear sight and the ejection port.

Either way — whether your defense is directed at a revolver or a semi-auto — there will be consequences that may include serious burns. Furthermore, both will feel like they're attempting to jump out of your hand at the moment of discharge because of the recoil.



Surfaces Are Slippery When Wet

If your hand is sliced, gouged or abraded as the result of the weapon firing, it likely will bleed. Before blood coagulates, it's slippery — as are sweaty, nervous palms, not to mention the oil that's frequently used on guns.

What this mean for you: Dealing with slippery surfaces makes disarming a

gunman even more difficult, especially when you factor in the perfect grip he probably has on his weapon.

In Closing

Are these five arguments intended to convince you that gun disarms are a lost cause? Absolutely not. They're meant to make your training more realistic. As a martial artist, you prepare for the worst-case scenario, and I hope this information contributes to your understanding of how difficult such situations can be.

The arguments are also intended to convince you that gun disarms are a last resort. Your chances of emerging unscathed are much greater if you choose running as your first line of defense. If you must make contact, redirection and/or disrupting the balance of the assailant before running is preferred.

But when grabbing the gun that's being pointed at your face is the only option — and sometimes it is — having trained with these five truths in mind can help you understand the dangers and survive. ✖

● **ABOUT THE AUTHOR:** Lawrence N. Nadeau is the author of numerous training programs that encompass military combat strategies, police defensive tactics and self-defense. To contact him, send email to founder@rad-systems.com.



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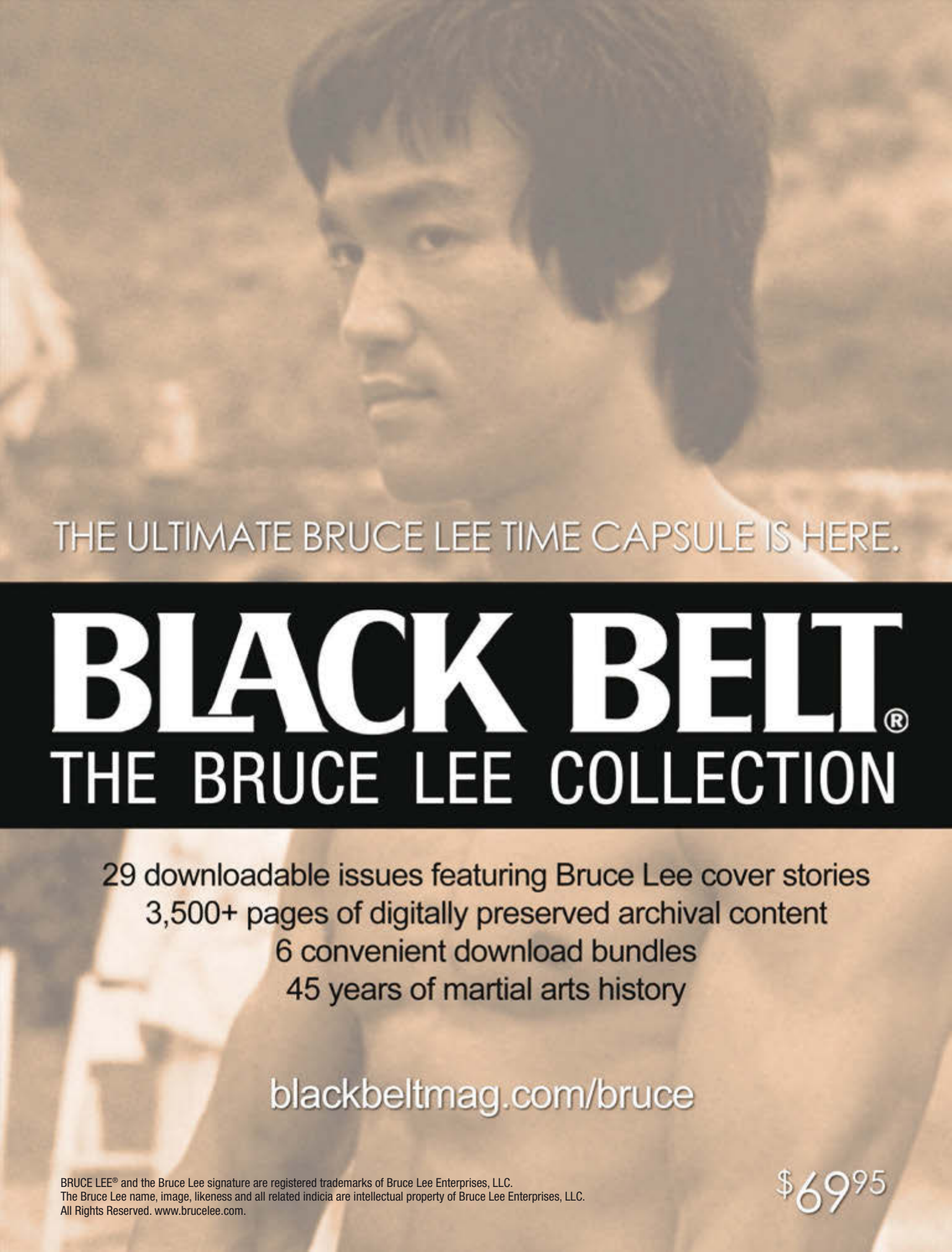
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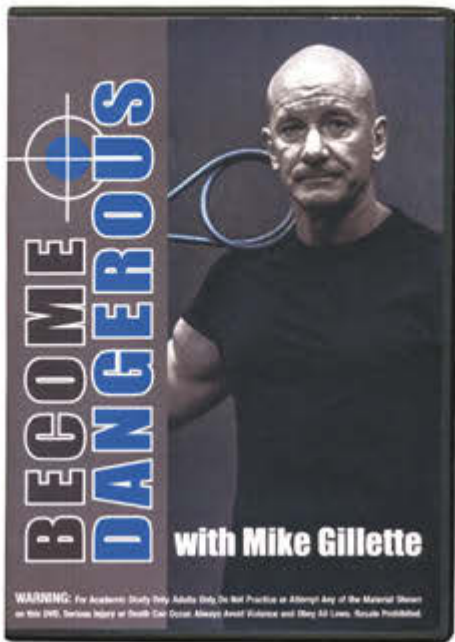
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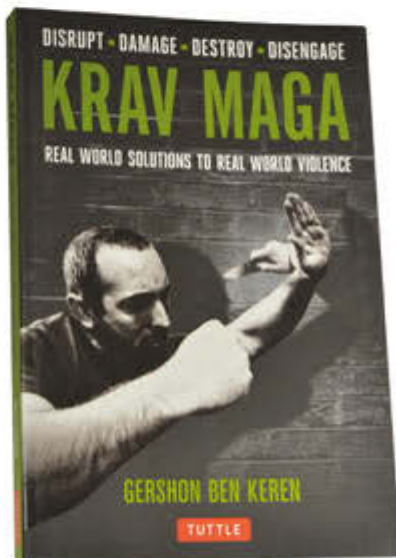
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THE LAST SUPPER

This history piece retells the story of the founding of China's Han dynasty. It stars Liu Ye (*City of Life and Death*), Daniel Wu (*Legend of the Black Scorpion*) and Chang Chen (*Crouching Tiger, Hidden Dragon*). Directed by acclaimed filmmaker Lu Chuan, it runs for 116 minutes.

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KRAV MAGA

Subtitled *Real World Solutions to Real World Violence*, this 190-page illustrated book by Gershon Ben Keren covers basic skills, self-defense scenarios and the dynamics of violence. The author, a third-degree black belt, has trained in *krav maga* since 1994 in Israel and Europe. He also holds a second degree in judo

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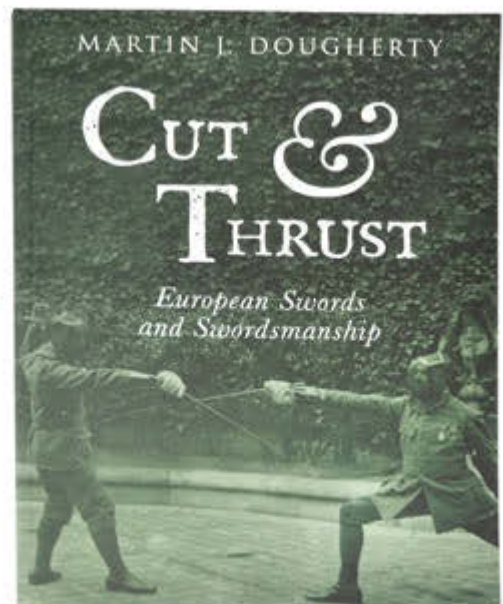
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CUT & THRUST

Martin J. Dougherty is a 13-year martial artist who's branched out into a related field that's reflected in this book's subtitle: *European Swords and Swordsmanship*. A specialist in military history and weapons, Dougherty elaborates on the use of the sword during the Roman era, the Dark Ages, the medieval period, the Renaissance and modern times. The 192-pager is illustrated with color photos.

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Closing the Deal With Dojo Shoppers

by Floyd Burk

If you want to make it in the martial arts biz, you've got to connect with *dojo* shoppers. They're the people who look for deals before they sign up at a school. The tactics they use while shopping can include asking for a free uniform when they enroll, lobbying for you to honor another school's "8 weeks for \$30" coupon and bargaining for a few months of free lessons.

You can't blame them for what they do. They're just taking advantage of the fact that when it comes to martial arts facilities, they have plenty of choices these days. That knowledge is what prompts so many of them to visit your school to see what your staff has to offer. Your school won't be the first one they've visited; your job is to make sure it's the last.

FOR EXPERT GUIDANCE on this topic, I spoke with Willy Aguilar, owner of Pearl of Wisdom Kenpo Karate in Cy-

press, California. Because the dojo is located in the Los Angeles basin, business is cutthroat.

"There are more than three dozen schools within easy driving distance," Aguilar says. "We have competition for business, and then we have to figure in the [dojo] shoppers. People nowadays really like to shop."

"While some shoppers are lookie loos who just want a free lesson and will never come back, most are not. The majority of them are people interested in doing martial arts, and they're seeking a school that's the right fit for them or their family. Many of these seekers go from dojo to dojo waiting to hear from someone they believe is sincere and truthful and has their best interest at heart."

AGUILAR SAYS his proven approach to signing up dojo shoppers progresses through in four steps.

- Step One: "After introducing myself, I ask if they've come for themselves, their children or the entire family," Aguilar says. "Almost everyone indicates that they have come to check out the school and get some information and watch what's going on."

- Step Two: "Then I tell them I'll do something better than having them sit and watch," Aguilar says. "I invite them or their kids to take off their shoes and

try it right here and now. Most accept. I teach them some basics along with some practical self-defense techniques. I make sure it's something they could utilize and apply. If they prefer to come back a different day, we schedule it for a certain time."

- Step Three: "I ask the prospective student, 'How did you like the class?'" Aguilar says. "Then I really listen to them. Their answers can vary from 'I like the exercise' and 'We enjoy the family environment' to 'We like the self-defense techniques' and 'I really like sparring, but we didn't do it much at my old dojo.'"

The answers give Aguilar a better understanding of their needs and desires.

- Step Four: "Armed with the information garnered from Step Three, I tell the clients about each of our classes and encourage them to take the one that would be the most beneficial for them," Aguilar says. "Maybe it's the regular *kenpo* karate class or the aerobic kickboxing or the *muay Thai* class."

Next, Aguilar explains the fee structure and any discounts that might apply, as well as the terms of enrollment contract. "Finally, I ask them to sign up," he says. "It's always best to close that first day or night. If they're determined to come back at a later date, schedule an appointment. If they do return, they'll most likely sign up."

WHAT ABOUT THE FREE STUFF and the deals? "I give them the uniform and the introductory lesson," Aguilar says. "But free months will cause you to lose the customer. Avoid offering more than a week of free training. You need to close by that time. If you give clients too much time to decide, you'll upset the decision-making process. It's the same for the coupon deals — stay away from those."

Don't be shy about urging the prospective student to enroll, Aguilar says. "You're not selling a house. It's just a one-year commitment. You have to remember that most clients really want to sign up. They're just waiting for the right person to show them what the school has to offer." 🐯

• **ABOUT THE AUTHOR:** Floyd Burk is senior adviser to Independent Karate Schools of America. For more information, visit iksa.com.

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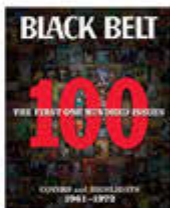
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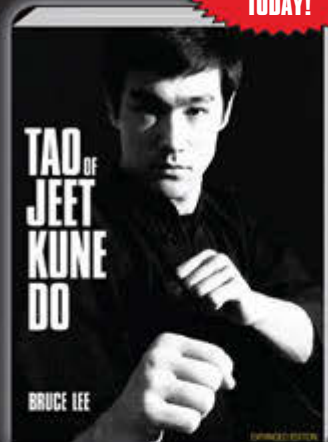
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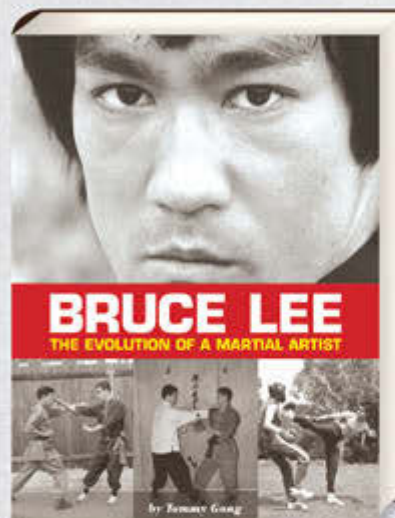
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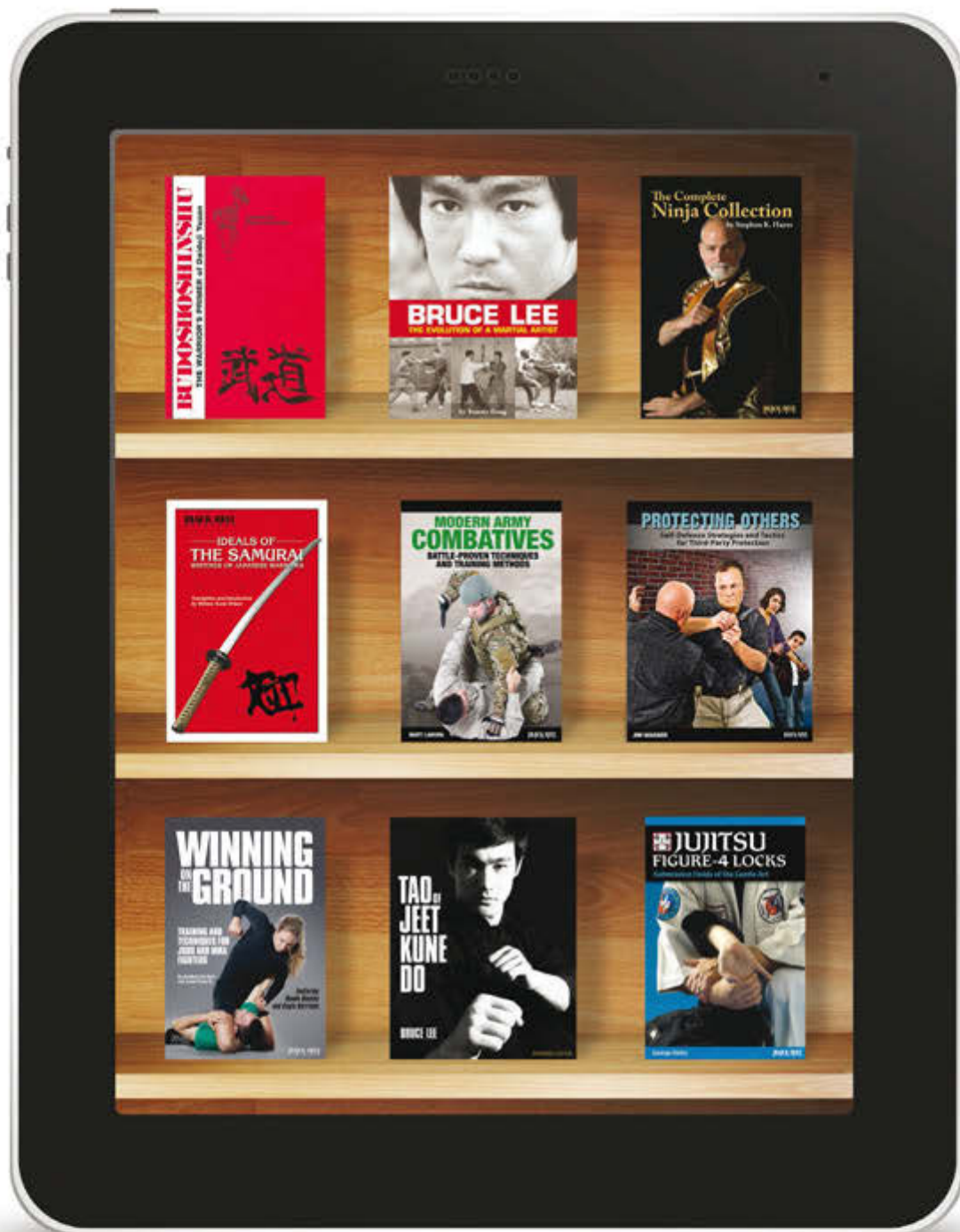


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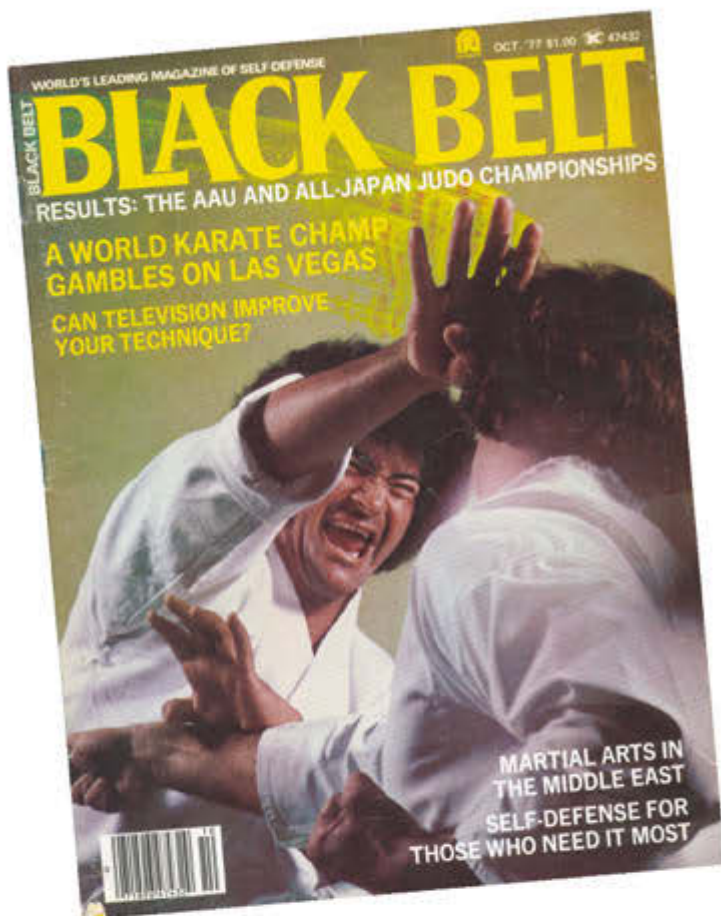
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From the Archives

Vol. 15, No. 10, \$1

The 166th issue of *Black Belt* was dated October 1977. It was 76 pages long and featured Mike Stone on the cover.

- Retired from competition, Mike Stone launches a live martial arts show in Las Vegas. Among the notables who perform onstage are Fumio Demura, Mooryang Choi, Ted Tabura, Ark Y. Wong, Eric Lee and Tadashi Yamashita.
- On the subject of control in competition, Stone says: "These guys that tell you they go in there controlling their punches are spitting off the wall. You go in there, you're trying to hurt the guy, to knock him out so you don't get knocked out. They're not controlling anything. They never controlled it when they were fighting without equipment."
- Un Yong Kim, president of the Seoul, South Korea-based World Taekwondo Federation, visits Los Angeles. Of course he drops by the *Black Belt* offices, where he and the publisher chat about *taekwondo's* chance of being added to the Olympics.
- The third and final volume of *Bruce Lee's Fighting Method*, subtitled *Skill in Techniques*, is released.
- "Spear hand thrust balls." No, that's not a self-defense technique that targets the groin. It's a sack filled with 1,000 steel balls. You're supposed to thrust your fingers into it to toughen them up.
- A California-based purveyor of martial arts supplies is arrested on several weapons charges after being found in possession of inventory that included *nunchaku*, *shuriken* and *tonfa*.
- "Martial arts, the forms and techniques, are like a dictionary," says Shlomi Michaelowitz, a former member

of the Israel military who now trains in kung fu under Bucksam Kong. "Each style is like its own language. I guess kung fu is the one in which I express myself best."

- What's the best way to deal with the aches and pains one inevitably gets after a tough *dojo* workout? "I recommend hot baths," says New York-based taekwondo master Richard Chun. "They are the No. 1 medicine — no doctors, no other exercise."
- The martial arts schools operated by Pu Gill Gwon are among the first in the United States to adopt videotape analysis as a means of teaching. A used camera/recorder runs about \$3,000, Gwon says.
- Instructor Bob Hansen speaks about his experience with students who have had prior training: "Almost every lecture, a guy comes up and says, 'I was a cop' or 'I was in the Army' and puts the moves on me. A man once offered to demonstrate an Oriental wrist lock, and before I knew it, I was on the ground and he was mashing my fingers. He was a big guy."
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